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Myra's Journal

With which is Incorporated Myra's Threepenny Journal & Children's Bazaar

VOL. XXI. No. 4. Price Sixpence. APRIL, 1895.

CROSSE AND BLACKWELL'S

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ORANGE MARMALADE

A DELICIOUS PRESERVE OF SEVILLE ORANGES.

In 1-lb., 2-lb., and 3-lb. White Pots.

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CROSSE & BLACKWELL, LIMITED,
SOHO SQUARE, LONDON.

BORWICK'S 5 GOLD MEDALS.
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THE SINGULAR REMEDIAL QUALITIES OF

Instantaneous Relief. ATKINSON'S No Bad After-Effects.

CANNADYNE

Are at once appreciated by those who take it, acting like a charm, and giving instant relief, even in the worst cases of nervous depression, spasmodic and periodical abdominal pains, sleeplessness, colic, &c., &c.

Every lady should at once procure a bottle of CANNADYNE by sending Postal Order for 2s., thereby saving many a doctor's bill.

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"HOUSEKEEPER TEA" 1/6 per lb.

In 3, 6, and 10-lb canisters. Canisters free.

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In strong tin canisters with hinged lids, containing 3, 6, 10, and 20 lbs.; also in 1-lb. lead packets, at Two Shillings per Pound. 10-lb. canister 19s., 20-lb. canister 37s. Carriage paid and canisters free.

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Packed in strong tin canisters containing 3, 6, 8, 10, and 20 lbs., at Two Shillings and Sixpence per Pound. 10-lb. canister 23s. 6d., 20-lb. canister 47s. Carriage paid and canisters free.

These Teas can be obtained only from

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Each jar bears Facsimile of Justus von Liebig's Signature in Blue Ink across Label.

WORLD-KNOWN **Extract of Beef.**

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REGISTERED
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The Cream Caramel
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Sold everywhere in 3d, 6d, & 1/- Boxes.
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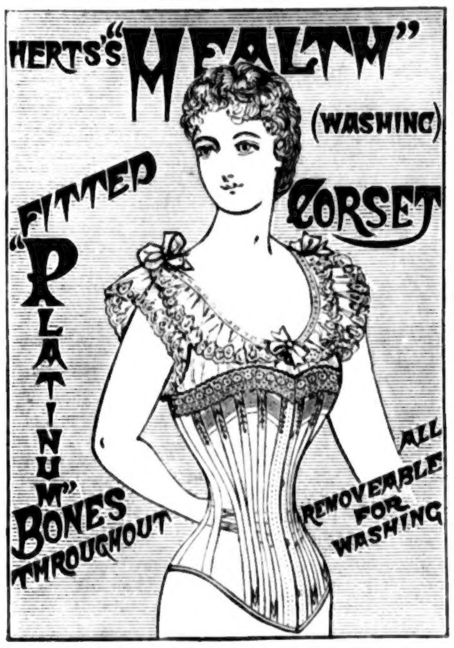
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ALL REMOVEABLE FOR WASHING

WASHING CORSET.

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Cream, elegantly trimmed ... ... 9s. 6d.
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Also in SOFT FINISH, with Shoulder Straps, and Buttons for supporting Under Skirts, 5s. 11d., 6s. 11d., 8s. 6d., &c.

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DR. HORN'S "GERMANIA TONIC." It Arrests and Prevents Falling Off of the Hair, Allays Irritation, Cleanses the Scalp, and ensures Rich, Massive Tresses of Luxuriant Hair. Guaranteed Free from Poison, Dye, and Grease. Large Bottles, **2s. 9d.** and **5s.**, post free.

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EAU HORN CURE FOR BALDNESS. Price **5s., 10s.,** and **20s.,** post free.

Marvellous results are obtained from these preparations. See Testimonials and Press Opinions. To be had of Chemists or Perfumers, or direct from the Sole Manufacturers, CASSIE & CO., Chemists, 49, Newgate Street, London, E.C.; or West End Agents, KINGSFORD, 54, Piccadilly; KERR, 9, New Bond Street.

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PONGEE SILKS, art and evening shades, 22 in., **6¾d.** and **8¾d.,** and Lister's Goods, guaranteed fast dye to sunlight, at **1/0¾** per yard; regular price, **1/6½.**

BRIGHT CHINA SILKS, 23 in., **1/0¾,** and **1/4¾**; 26 in., in all colours, **1/6¾**; 24 in. best goods, **1/7¾** per yard; these we have in all evening and art shades.

SHOT SURAH and **MERVEILLEUX SILKS,** all latest blends, 22 in., **1/4¾, 1/7¾, 1/11½, 2/6½** and **2/11½** per yard.

BROCHE SILKS, white, cream, and light shades, for evening wear. Thousands of yards to select from. 22 in., **1/0¾, 1/4¾, 1/7¾, 1/11½, 2/6½, 2/11½** and **3/11½** per yard. All marvellously cheap.

RICH FRENCH BROCADED SILKS, high-class goods, beautiful specimens of blends and designs in art silk weaving, the finest show we have ever made. Our prices are **2/11½, 3/11½, 4/11½, 5/11½, 6/11, 7/11, 8/11** and **10/11** per yard. Quite one-third usual prices.

RICH SURAH SILKS, in all new shades, light and dark. 22 in. **1/7¾** and **1/11½**; well-made goods in fifty shades at **2/6½** per yard, usually sold at **3/9.**

WHITE AND CREAM BROCHE SILKS. Chinas, Mervs, Surahs, Satins, etc., a very choice selection. 22 in. wide, **1/11½, 2/6½, 2/11½, 3/11½** and **4/11½** per yard.

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THE NEW BLACK SILK, "THE TRYME SOIE," a bright, effective silk. 22 in. wide, **2/11½, 3/11½, 4/11½, 5/6½** and **5/11½** per yard.

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NUNS' VEILINGS in a great variety of light and art shades for evening wear. Single widths **4¾d.**; double widths **6¾d.** and **9¾d.** per yard.

SILK STRIPED, CREAM GROUND NUNS' VEILINGS, CREPONS, HONEYCOMBS, etc., for evening wear. Double widths **1/2¾, 1/4¾, 1/7¾, 1/11½** and **2/3½** per yard.

BLACK SILK BROCHE GRENADINES from **1/0¾** to **2/11½** per yard.

LACES, RIBBONS, TRIMMINGS, HOSIERY, GLOVES, FLOWERS, FEATHERS, etc., for evening wear, very cheap.

PATTERNS SUBMITTED, POST FREE.

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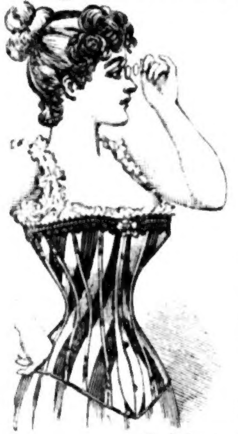
Exquisite Models. Perfect Fit. Guaranteed Wear.



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Patented in England and on the Continent.

Will not split in the seams, nor tear in the fabric.

Made in White, Black, and all the Fashionable Colours and Shades, in Italian Cloth, Satin, and Coutil; also in the new Sanitary Woollen Cloth, **4/11, 5/11, 6/11, 7/11** per pair and upwards.

"Admirably modelled, exquisitely neat and strong."—*The Queen.*
"The most comfortable corset ever made."—*Lady's Pictorial.*

CAUTION.—Beware of Worthless Imitations. Every genuine Y & N Corset is stamped "Y & N Patent Diagonal Seam, No. 116," in oval on the inside lining.

THREE GOLD MEDALS.

Sold by the principal Drapers and Ladies' Outfitters in the United Kingdom and Colonies

BLACK SILKS.

SERGES, LININGS.

VELVETEENS.

Readers of "Myra's Journal" are strongly recommended to wear the famous "Queen Bess" Velveteens, which for softness of texture, brilliancy of finish, permanence of dye, &c., are unequalled at the low prices quoted. We are absolutely *bonâ fide* manufacturers, and that is how we can produce such excellent value at such prices. A marvellous production is our superior twill back, fast pile, at 1s. 9d. per yard.

Bridgewater Black Silks and Serges are simply unique.

Send a postcard for patterns to

BRIDGEWATER MILLS CO.,
Gt. BRIDGEWATER STREET, MANCHESTER.

PATTERNS FREE.

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A LADY'S TASTE

is shown in a variety of ways, but in none so much as in her dress, and when the finest selection of materials the world produces (at prices ranging from **1s.** to **4s.** yard) can be brought direct to one's own house, surely it is no small reproach not to display this sense of taste in its greatest degree. After a careful selection from the **1895** productions of the best looms in Europe, we are now prepared to send patterns of all our many varieties.

We guarantee unprecedented value. Even our cheapest cloths are perfect in blend of colour and style. The following nclude some of our most recent importations.

ALL DOUBLE WIDTH FABRICS.

French Blouse Checks.—In the piece these pretty Checks vie with Silks in their appearance, the patterns failing to do them justice. The bright lines are all pure Silk. Price 1/6 yard.

French Shepherdess Checks.—Country of origin, France. These are made from Fine Wools, and possess that superiority to English goods, evidenced in their "clearness," the black not running into the white. Double width, 1/10½ yard.

French Repps.—Plain and Fancy. These are all wool, and for good wear, combined with a genteel, ladylike appearance, they are unapproachable at the price, 2/- yard.

French Faced Cloths.—The inherent goodness of the wools employed, the splendour of the dyes, the fineness of the finish, the greatness of the width, all combined, make these cloths a marvel at the price. Width, 48 inches. 2/- yard.

The Continental Cachemire.—It is a truism that never since cachemires were first manufactured have they been so cheap as they are to-day. We have therefore concentrated our strength on giving value which shall be irreproachable in a cachemire which shall contain every perfection of dye and tone of colour in a beautiful velvour finish—and it is here. Price 2/- yard.

The New "Silver Grey Dress."—A perfect French production in four designs, rich in Silk, and very handsome, unequalled for complimentary or partial mourning. Price 3/1½ and 3/6 yard.

The "Sans Egal" Habit Cloth.—This is one of our standard cloths, and the realization of our desire to give the best Habit cloth possible at the price. Year after year we have made a cloth at this price a special feature, and as far as this season is concerned we gave a dyeing order to a Roubaix firm for our own shades—shades dyed exclusively for us. They are made from pure wools, possessing great strength, and finished with hair-lined selvedge. Price 1/6½ yard.

The "Windsor" Suiting.—A British production, and one of the best that any season has brought forth. Excellent in colouring, beautiful to the touch, perfect in dye and finish. It is one of the smartest dresses we ever offered at two shillings per yard. 2/- per yard.

Fine Cloth Serges.—These splendid cloths have all the attributes of HARD WEAR in good Serges, with the sightly appearance of a Merino or Habit Cloth, 1/6½, 1/10½, and 2/3 yard.

Fast Dye Coating Serges.—Without exception, qualities taken into consideration, these are the cheapest Serges we have ever had the pleasure of offering. Made from fine wool, will drape well, and every piece stamped FAST DYE. 1/6½, 1/10½, and 2/3 yard.

The "Wear-Resisting" Serges.—Two varieties by the same manufacturer, the one on the diagonal lines, the other a little gem for neatness. They are both well-made, being strongly woven, and not liable to slip, give, or fray out, and every piece is stamped WARRANTED FAST DYE. Price 2/3 yard.

Kindly name in writing if coloured or black patterns are required.

FANCY WATERED PRINTS, 7½d. yard | **NEW MOIRE SATEENS, 9½d. yard.**

Patterns on approval Post Free the World over. All orders carriage paid throughout the British Isles.

JAQUES & JAQUES
CONTINENTAL DRESS IMPORTERS, DARLINGTON.

BEAUTIFUL WOMEN

INCREASE THEIR LOVELINESS BY BEING BEAUTIFULLY GOWNED

THE CUT OF A DRESS MAKES ALL THE DIFFERENCE.

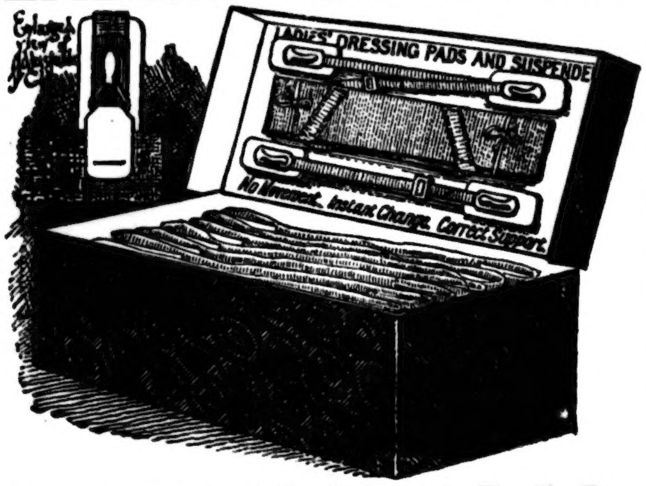
DRESSES CUT BY THE COSMOPOLITAN SYSTEM ARE PERFECT.

No **calculations.**
No **waste of material.**
No **Fitting on** when measures are taken correctly.
Ladies **learn** it as a pleasant pastime.
Dressmakers **learn** it to increase their business.
Girls **learn** it as an educational finish.
Everybody **learns** it to save time and money.

PERFECT BODICE PATTERNS, to measure, 2s. each; SKIRT, do., 1s. each.

FULL PARTICULARS FREE FROM THE
Cosmopolitan Dress-cutting Association,
65a, OXFORD STREET, LONDON, W.
Mrs. HOLLINRAKE, Principal.

LADIES' DRESSING PADS.


LADIES' DRESSING PADS AND SUSPENDE
No Movement. Instant Change. Correct Support.

(The "PAZO," Regd.)

Unlike goods advertised as Towels, Towelettes, &c., these are absolutely frictionless.

They are made throughout of Absorbent Material, and are adjusted to the Belt in a few seconds.

Should be worn with the P.P.C. Belt, which will carry any kind of Towel.

Belt with Suspender and 12 Pads in Box, 2/6.

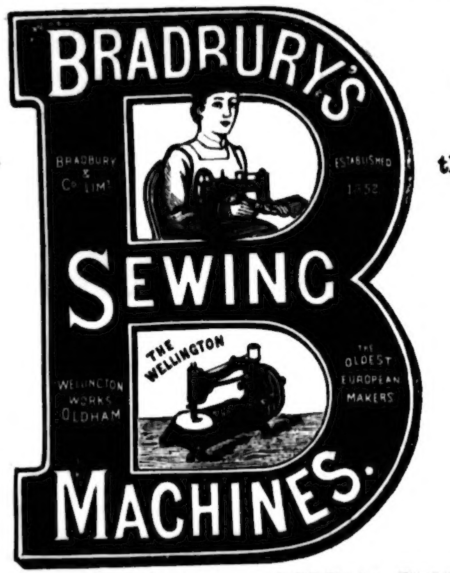
Send waist measure with order.

Pads from 9d. per doz. or 30 Pads sent post free, 2/-.

Illustrated Pamphlet and Sample free, 1d. stamp.

PATENT PAD Co., 69, Bath Row, Birmingham.

SUPPORT HOME INDUSTRIES. All Machines sold by us are made at our Works at Oldham.



BRADBURY'S SEWING MACHINES

Awarded **GOLD MEDALS** at all the recent International Exhibitions.

Simple—Strong—Durable —Well Finished.

IMPORTANT.

To readers of *Myra's Journal*. We will send a Wellington Hand Machine, value £4, for **50s.** cash; or a Medium Machine with Treadle Stand, Walnut Table and Cover, value £7 17s., for **£5** cash. Send this Coupon and Remittance to
BRADBURY & CO., Ld., OLDHAM.

Depôts in 60 Towns. **LIBERAL TERMS FOR CASH, or on the HIRE SYSTEM.**

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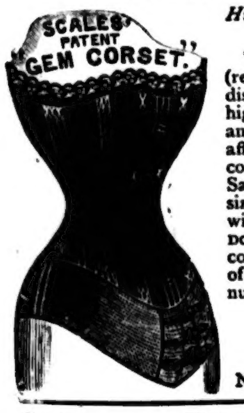
WITH ELASTIC ABDOMINAL BELT COMBINED.


SCALES' PATENT "GEM CORSET."

Highest Unsolicited Testimonials Received Daily.

The belt attached to a Hygienic Corset (recommended by the Faculty) cannot be displaced or wrinkled. It entirely avoids a high figure, marvellously improving the same, and never fails to reduce corpulency. It affords permanent support, and is most comfortable in every position of the body. Satisfaction guaranteed. Should our stock sizes not fit, we exchange and make to order, with any alterations, *1s. 6d.* extra. White or Dove, *18s. 6d.*; Black, *21s.*; Satin (all colours), *31s. 6d.* Sent post free on receipt of waist size and P.O. Name and patent number stamped in each corset.

R. SCALES & CO.,
CORSET MANUFACTURERS,
NEWARK-ON-TRENT, ENGLAND.

ALL FAT PEOPLE

can safely **Reduce Weight** and **Cure Corpulency permanently** by taking **TRILENE TABLETS** (Regd.) for a few weeks. They are small, agreeable, harmless, and never fail to IMPROVE both HEALTH and FIGURE without Change of Diet. An English Countess writes: "*Your Trilene Tablets act admirably.*"

Send *2s. 6d.* to **THE TRILENE CO.,** Sole Proprietors,
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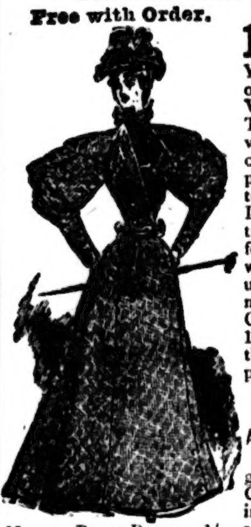
LADIES! WOULD YOU LIKE

A Free Paper Pattern of our New Costumes and Golf Cape?

YOU WILL LOOK NEAT IN ONE OF OUR DRESSES.

PAPER PATTERN PRESENTED to each Purchaser of a Dress or Cape Length.

Free with Order.



No. 500 Paper Pattern, 1/-.
LATEST IN TWEEDS.

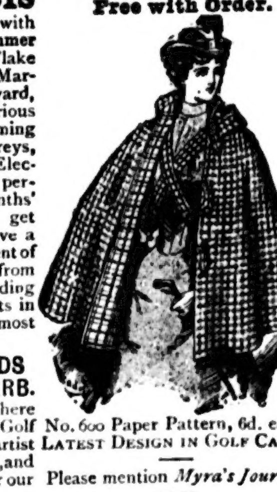
OUR
1/6 Marvels

You will be delighted with our latest **Spring & Summer Weavings**, in 'Stanley Flake Tweeds' (The World's Marvel), 42in. wide, 1/6 per yard, carriage paid. The various pretty tints and charming textures, including Greys, Drabs, Fawns, Browns, Electrics, &c., harmonise to perfection, and after 12 months' wear will wash and get up like new. We have a most extensive assortment of Choice Dress Tweeds, from 1/5 to 2/6 per yard, including the latest Scotch effects in pretty fleckings and most lovely textures.

OUR GOLF TWEEDS ARE SIMPLY SUPERB.

The New Designs here given of Costumes and Golf Capes are by a leading artist in the World of Fashion, and are specially adapted for our Fabrics.

Free with Order.



No. 600 Paper Pattern, 6d. each.
LATEST DESIGN IN GOLF CAPES.

Please mention *Myra's Journal.*

Lovely 1/- Stuffs

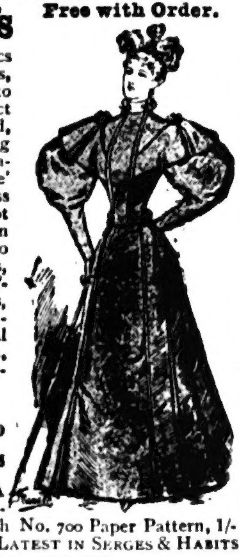
Our Campbell Dress Fabrics are marvels of cheapness, and we guarantee them to wear well and give perfect satisfaction, 1/- per yard, wide width, in charming shades. Novelties.—Princess Serges, 1/6; 'Lyonese' Silk Effects, 1/9; Duchess Habits, 2/-; Czarina Shot Effects, 1/9 per yard, in the Newest Colourings; also Unchangeable-dye Serges, in Black and Navy, 1/2 to 3/- per yard, in Twills, Spots, Hopsacks, and the new Princess May designs. Special value in Black Crêpons, Cashmeres, Alpacas, Mohairs, Figures, &c.

ENGLISH-MADE GOODS GUARANTEED

5/6 Remnant Bundles

☞ You may gain A PRIZE DRESS by showing our PATTERNS, which are SENT FREE.

Free with Order.



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LATEST IN SERGES & HABITS.

Patterns may be seen at Paper Pattern Department, 95, REGENT ST., LONDON, W.

HARTLEY & CO., The Warehouse, Canal Road, LEEDS.

NOTHING AILS THE AIR OF CANTERBURY.

The doctor gave it as his opinion that the air of Canterbury was too relaxing for Mrs. Caroline Boys, an old resident of the place.

His judgment was based upon the fact that in July, 1891, she began to feel weak and ailing. Presently she looked as badly as she felt. Her skin and the whites of her eyes turned yellow and she went feebly about her work, as one who works because she must, not because there is any comfort or pleasure in it. She says her mouth tasted badly, her appetite fell away, and the little she ate caused her "awful pain in the side and chest."

She had a constant noise or ringing in the head and the nerves of her face twitched dreadfully. "After a time," she says, "my breathing got so bad that, on occasions, I had fairly to struggle and fight to catch my breath. At night I got little or no sleep, and during the day I felt so wretchedly nervous that I knew not what to do with myself. Then all the strength appeared to be going out of me; it was all I could do to walk even a short distance.

"If I raised my eyes to look upwards my head swam round and I would reel as if about to fall. It was about a year I was in this condition, and the doctor said the air of Canterbury was too relaxing for me. But neither his medicines nor the medicines I had from the Dispensary did me any good. My first real encouragement I got from reading one of Mother Seigel's almanacks that somebody had left at the house. It described my symptoms exactly and said my ailment was indigestion and dyspepsia. So, believing what I read, I went to the stores and bought the medicine—Mother Seigel's Curative Syrup. When I had taken half a bottle I felt great relief. My breathing was better, and soon, by continuing to take the Syrup, I was rid of all the pain and noise in the head. I found I could eat too; my appetite returned and strength with it. Now if I ever feel that I need medicine I take the Syrup, and it puts me right directly. (Signed) Caroline Boys, 148, Northgate Street, Canterbury, January 4th, 1894."

The outcome of this case proves that it was not the relaxing air of Canterbury, but a temporary collapse of her digestion that gave Mrs. Boys so unpleasant and menacing an experience. Many a person has tried the favourite prescription, "change of air," for that trouble, and always fruitlessly. What is needed is something that will drive the impurities and poisons—the "dirt," as a great doctor calls it—out of the blood, and thus set the stomach, liver, &c., at good, honest work again. When that is done, as Seigel's Syrup does it, the Canterbury air, or almost any other air, is plenty good enough. At all events this lady is content with the atmosphere Providence gives her to breathe, ever since she found out the real nature of her malady and the cure for it.

Another respected correspondent, Mrs. Dora Binne, Provision Dealer, of 54, Faraday Street, Leyton, near London, writes under date of January 9th, 1894: "For fifteen years I suffered from indigestion and dyspepsia. I was subject to spasms which gave me intense pain. At such times I would be completely doubled up and remain helpless for half an hour or so. For weeks together I would suffer from diarrhœa. The doctor's medicine lost all power even to relieve me even for a time. Last July I got a bottle of Mother Seigel's Syrup from Mr. Doe, Chemist, High Street, Leyton, and in a few days it relieved me. Continuing to take the Syrup I am now perfectly well. (Signed) Dora Binne."

Now, let the reader please note these facts: First, that people who are ill are in no proper state of mind to judge intelligently of what ails them; second, that in the vast majority of instances—no matter how perplexing the symptoms—the actual disease is indigestion and dyspepsia; third, that they often suffer much and long before lighting upon the true remedy; fourth, that when they *do* find it (as seen in these and other cases) its name is almost certain to be Mother Seigel's Curative Syrup.

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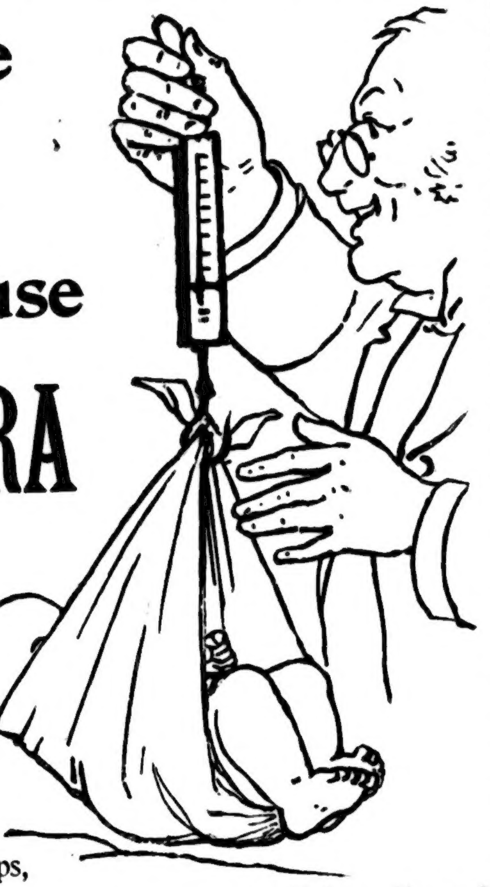

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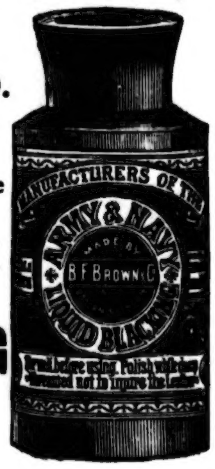

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VOL. XXI.—No. 4. APRIL 1, 1895.

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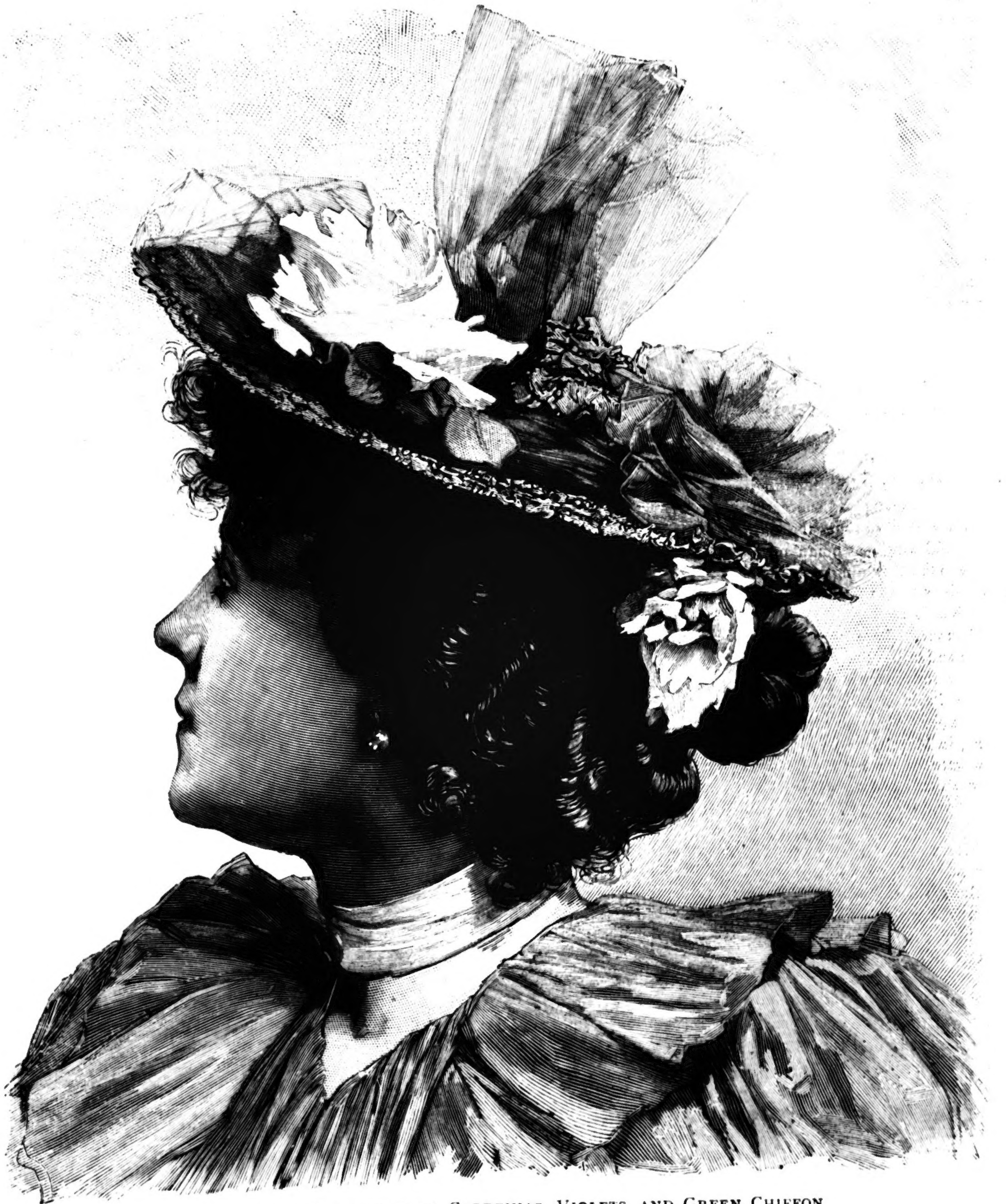


Straw Hat, Trimmed with Gardenias, Violets, and Green Chiffon.

FROM OURSELVES TO OUR READERS.

OUR Special Spring Number contains such an array of styles of dress for wearers of all ages and tastes that we think none of our readers can rightly say that their needs have not been considered. Whether they require gowns for home wear, costumes for walking, smart dresses for society functions, or evening toilettes for dinners, balls, and theatres, we flatter ourselves that the pages of MYRA will not be searched in vain for a model suitable to the occasion.

As usual our supplements include a daintily coloured fashion plate, and Our Artist's Sketches of stylish outdoor costumes; a considerable addition to the number of pages in the Fashion Supplement, with a very large addition to the number of models illustrated in them, is also given, and the cut-out paper pattern is that of a very novel and stylish little opera cape, specially intended for making in velvet, brocade, or other narrow width material.

It is hardly necessary to remind our readers that the pattern of every model illustrated in MYRA'S JOURNAL can be obtained from our Paper Pattern Depôt, 95, Regent Street, for 6½*d.*, post free; to this very simple rule and low price there are only three or four exceptions; patterns of princess dresses, of the new very wide skirts, of full-skirted redingotes with capes, and of large opera cloaks with capes, cost 1*s.* 1*d.*, post free; all these patterns are not only very large, but they require most careful cutting. No patterns are more accurate and complete than those supplied at our depôt, and ladies may send here their own sketches, or any illustration, to have the pattern cut; for special patterns cut to order and measurement a slight extra charge is made.

In pursuance of our plan of varying as much as possible the prize competition for the cumulative prize of £15 to be awarded in December, we give in the present number some designs for appliqué work, and the competition this month will be for the best and most tasteful work-bag in appliqué embroidery.

In the May number we shall give some special designs for summer dresses, for town and country wear, notably some charming costumes for the park.

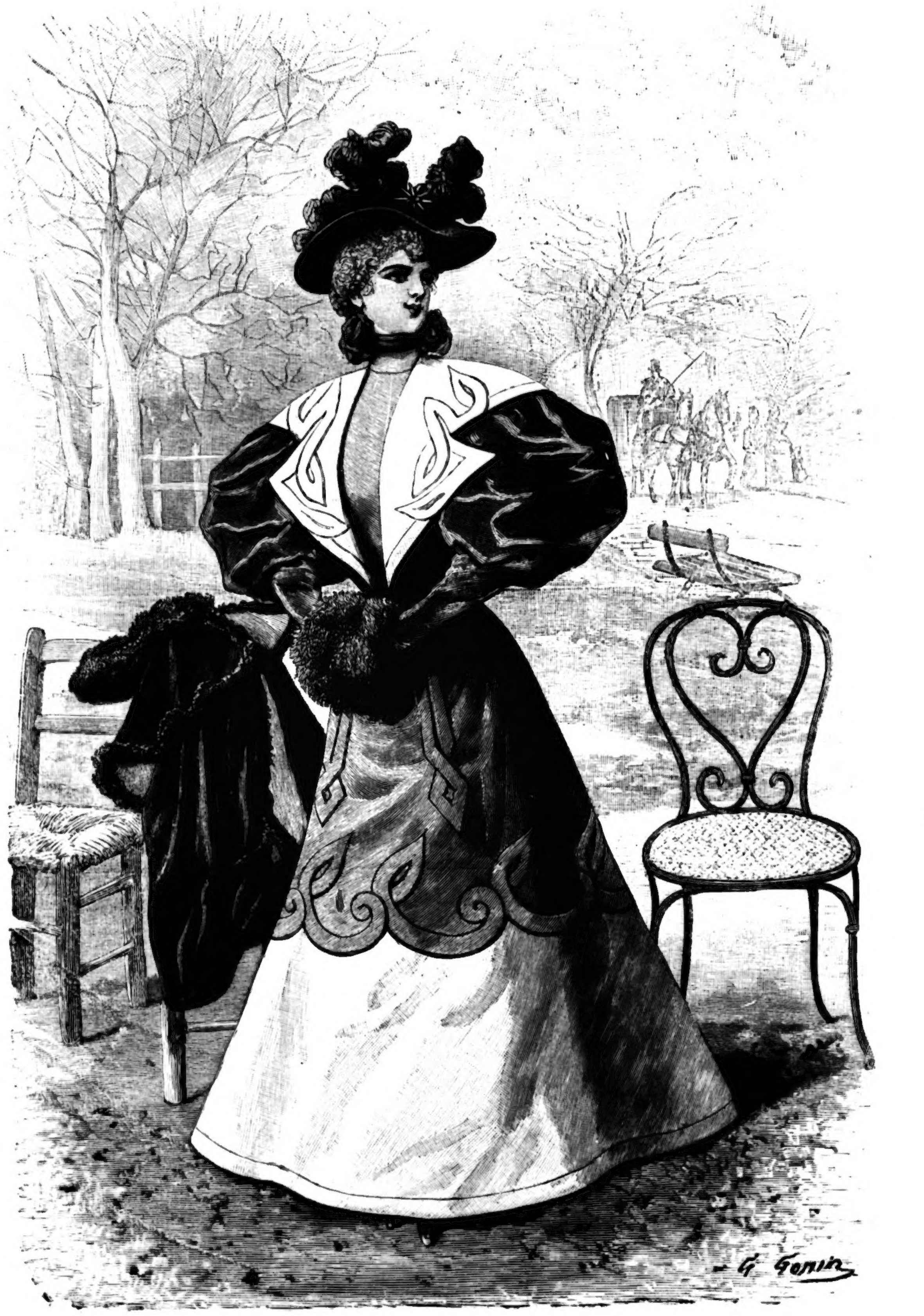
DRESS AND FASHION IN PARIS.

THE blouse is rampant again. Indeed, did it ever slacken its pace in its long and successful march? There is no doubt that the slim willowy figure of the youthful Englishwoman never looks to such advantage as in the charming pleats and draperies of blouses. So their run in England is not a matter for surprise. What is strange is the great demand for blouses in France, where the national figure is the reverse of slim and tall. The *Parisienne's* present Anglomania scores for something, but the popularity of the blouse in Paris is undoubtedly due to its own individual merits.

For the earliest spring, in March, are worn smart blouses of artistic flannelette or flannel beneath our coats; for the inevitable shirt or coat (of suiting, serge, or crépon) has cropped up again. For these purposes the gentlemen's shirtmakers are scoring. On the whole the loose blouse and shirt, partaking of the characteristics of gentlemen's shirts, are better turned out by shirtmakers than by dressmakers. When we come to elaborate blouses, such as are made up on a fitted lining, as a blouse is in France, the shirtmaker has to retire in favour of the skilled dressmaker.

But ladies' shirts are charming this year. The dainty character of the new cottons helps to improve a little garment of which the cut is now as nigh perfect as it well can be. Very pretty indeed are the cottons. There are ribbed cottons of lovely æsthetic shades, white or coloured cottons with small spots, or sprigs, or flowers of a second colour, pretty stripes and chequers; all varieties of patterns small and dainty of character, and charming in colouring. The favourite shape has a full front and a neat little pointed yoke at the back. The collar is upright or turned over, according to the taste and build of the wearer. The sleeves are full, and are cut immensely long, so that when the wristband is buttoned at the wrist, the material describes a series of graceful folds from the shoulder to the hand. These cotton blouses sell for about 7*s.* 6*d.*, 21*s.* for three, a price they are well worth.

These shirts, by the way, are, strictly English, of English material, English style and English make. They are for morning and useful wear. Side by side with them are the dressy blouses (imported or copied from France) for ornamental wear or the evening. *Parisiennes* are reckoning as *blouses* even the low-necked bodices which finish in a draped belt, and are covered with a flounce or berthe which falls from the bust to the waist. Strictly speaking this is not a blouse, though at the same time it can hardly be reckoned among the fitted corsages which display all the lines of the figure. But leaving this style aside, Englishwomen owe to Paris some lovely blouse creations for evening wear—very Parisian, very dainty, very *chic.* There are low full bodices of shot satin, strapped with broad bands of velvet (embroidered with jet and gold sequins), three bands front and back, the two outer ones continuing over the shoulders for shoulder-straps, which are the only covering the shoulders possess. The sleeves are a huge satin puff, down which fall straps of embroidered velvet. More youthful are the low satin bodices covered with full, draped gauze of a second shade, hung from a neck-piece of lace or gauged or smocked gauze. The sleeves are often of gauze or else of the satin. The gauze sleeves are often four or five small puffs or *bouillonnés* of the light material, or the sleeve is one great puff



PARISIAN WALKING COSTUME.

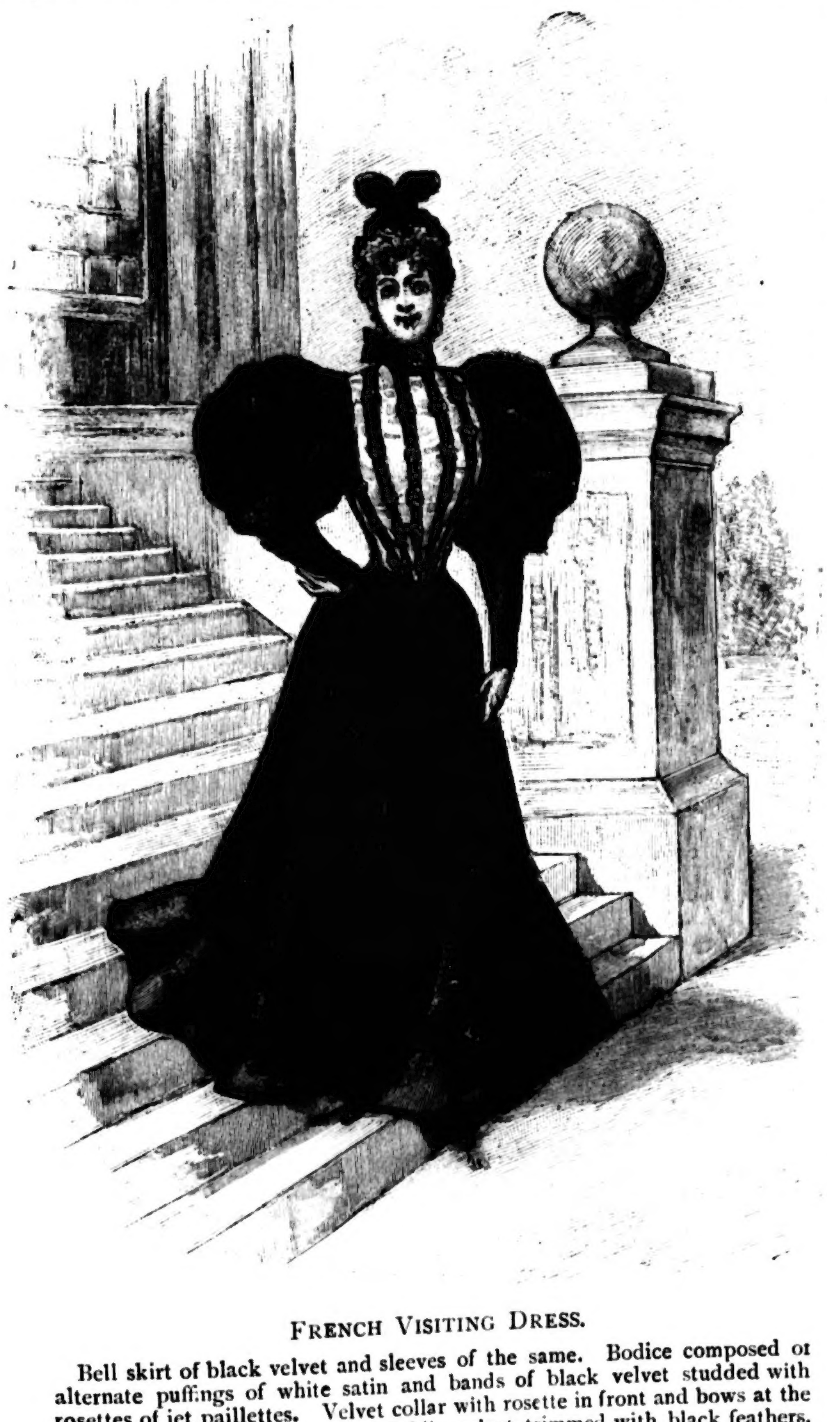
Costume of iron grey cloth, the lower part of the skirt of white cloth, the grey cloth appliquéd on the white with a design in grey cloth stitched on round the edges; similar designs in the form of tabs on either side of the front breadth. Short bodice, the fronts open over an under-bodice of grey cloth, and revers collar of white cloth forming a point at the back and ornamented with an appliqué design in white cloth. Grey collar band and draped collar and rosettes of black velvet. Black velvet sleeves. Black chip hat lined with red velvet and trimmed with black feathers and jet pins. Quantity of material required, grey cloth 3½ yards, white 3 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

draped with bows or flowers. A very pretty blouse of this description is of sulphur silk muslin, mounted on white satin, a fleecy mass of gauged muslin forming a berthe. The great sleeves and the plain skirt are of white satin. This blouse is less economical than the one described above, as it demands a skirt to match the sleeves, while the other is a "general utility" blouse, to be worn with any skirt.

Buttons, large and ornamental buttons, are plentifully besprinkling our jackets and coats of smooth suiting or fine cloth. The forms of our spring jackets offer little novelty, though there are some charming little models being made with almost no fulness in the basques, double-breasted, and with strapped seams. The skirt, with *godet* pleats at the back, has often a tablier separate, or simulated with buttons and rows of stitches. Some coats, with scanty basques not very long, are well open in front, to show a waistcoat of face cloth or a blouse. A great square collar descends over the shoulders, but stops on the bust, stitched at the edge and decorated in front with huge buttons. The sleeve is a moderate gigot.

The new smooth suitings are also being made up into stylish princess dresses, double-breasted, fastening on the left with large buttons up to the shoulder. A neat upright collar and a moderate gigot sleeve complete a severe morning costume in the best taste.



FRENCH VISITING DRESS.

Bell skirt of black velvet and sleeves of the same. Bodice composed of alternate puffings of white satin and bands of black velvet studded with rosettes of jet paillettes. Velvet collar with rosette in front and bows at the back. Velvet belt. Bonnet of dahlia velvet trimmed with black feathers. This dress is charming, carried out in two shades of one colour, or in contrasting colours, in velveteen, cloth, or silk. Quantity of velvet required, 14 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

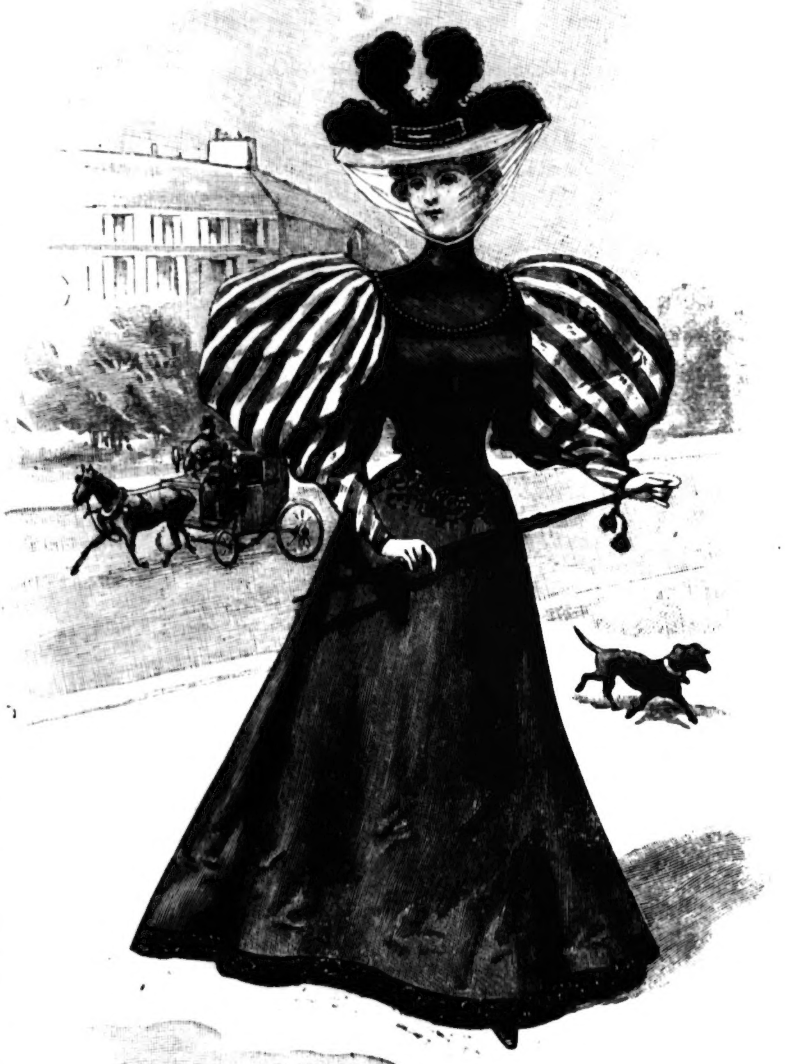
These princess dresses, it is unnecessary to add, require to be very well made, well cut, well finished, perfectly fitted. To match the buttons on the dress, the gigot sleeve can be fastened at the wrist with from six to twelve small buttons.

To compete with the round-waisted evening bodices, Louis XV. and Louis XVI. coats will come in, especially for married ladies of a certain age. They will be made high or low, according to the purpose for which they are required, and will be very handsome, made of velvet, brocade or very rich satin. The Marie-Antoinette bodices will be fashionable for court dress or dinner gowns. No doubt the resurrection of this splendid, becoming period of dress is in part owing to Lady Warwick's famous *bal poudré*. In Paris the movement has been hastened by the piece *Le Collier de la Reine*, dramatized from the world-renowned romance of Dumas. For afternoon reception dresses Louis XV. coats are being made of plain or fancy velvet, decorated with splendid jewelled or painted buttons, open over a Louis XV. waistcoat of light-coloured, small-patterned brocade. The rich lace jabot, so much liked this year for all dresses and mantles, is of course a feature of the period and must not be omitted. The skirt, a new full-shaped skirt with godet pleats, can be of the coat material, or of plain cloth matching it in colour.

For walking dresses of smooth suiting with open coat, waistcoats are being made—tight well-fitted waistcoats—of face cloth in some bright colour like red or cornflower blue. This waistcoat is double-breasted, fastening with handsome buttons. It is made open at the neck, to show a plain or tucked shirt front of white linen, starched and stiffened, with broad Eton collar of linen.

The jacket-bodice of the tailor-made gown of smooth suiting has short, fluted basques. The fronts are open and rounded off, and they fasten with just one button at the collar, which is a great square, turn-over collar, of light plain cloth or silk, or which is the ordinary coat collar and revers. This is the coat-bodice of the season for tailor gowns, though of course there are many different shapes. This coat is worn over an ordinary cotton, flannel or crépon blouse, or over some ornamental waistcoat—like a seamless under-bodice of plain cloth (matching the square collar), the cloth being striped vertically with black satin ribbon.

The dresses of the new crêpons are made in much more elaborate styles Crocodile crépon is very fashionable, with broken lines of mohair in a second colour. The skirt is generally plain and full. The bodice is an open blouse, showing beneath it, from the neck to the waistbelt, an under-bodice of satin, faille or mirror moire matching the mohair stripe on the crêpon. Most of these smart gowns are further enlivened with a lace epaulet or a lace jabot. The sleeve is an elegant open drapery of crêpon, showing a tight coat sleeve beneath of mirror moire.



SPRING WALKING COSTUME.

Princess dress of anemone cloth fastened under the left arm, a band of jet embroidery on velvet bordering the skirt. Corselet of jet embroidered velvet to match, the jet-embroidery continued round the top of the skirt. The low over-bodice falling in square tabs front and back and trimmed with jet beads and fringe is of dark blue silk, and the sleeves are of blue and white silk. The dress can be made in any colour with sleeves of striped silk to correspond, and is very stylish in black with sleeves in red and black, blue and black, or white and black silk. Black straw hat trimmed with black feathers and a diamond buckle. Quantity of cloth required, 6 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

As artificial flowers are so much to the fore, it is only natural that our millinery for the season should display a great deal of flowers. Some toques and bonnets are a mass of flowers, with floral ribbon or feather aigrette. The millinery is very flat this year with the exception of tall aigrettes in ribbon or feather arranged at each side or in the middle of the crown. I am not enchanted with the new millinery. There is an element of stiffness in it. We see no flowing sprays of flowers, but stiff round bunches or separate great flowers placed at regular intervals all round. There are huge wide-brimmed black hats with great red flowers placed at intervals, so large and staring that at a little distance it is difficult to say whether the red patches are bows or flowers. This is not suitable to all faces nor ages, but there are neat little straw toques, the brim turned up all round and held to the crown at intervals with prim bouquets of violets, cowslips or primroses.

The "Mercury" style of trimming is still in evidence, that is, an ear-shaped aigrette on each side is very fashionable, each aigrette held by a round bunch of flowers.

COMTESSE DE B.

Current Fashions in London.

ENGLISH brocades are the fashion of the day, and some of the most beautiful dresses worn at the Drawing-Rooms in February and March were made of these lovely fabrics. Both the Queen and Princess Beatrice have set a good example which should be followed by patriotic Englishwomen. At the first Drawing-Room the Queen's dress and train were of black satin brocade, and Princess Beatrice's exquisite dress was of Spitalfields brocade, shot with subtle tones of green and salmon pink, and strewn with scrolls and flowers round pearl-grey medallions. The train was a lovely green British velvet, lined with silk to match. A great deal of fur was worn at the first Drawing-Room; on the second occasion, embroideries in pearls and paillettes were more noticeable. Lady Edward Spencer-Churchill's dress of rich ivory brocade trimmed with Brussels point and pearl embroidery, the lace caught up on the skirt with shaded heliotrope roses, and a train of ivory brocade with design of flowers in shades of heliotrope and lining of heliotrope satin, was greatly admired, as was the gown worn by the Countess of Portsmouth in rich white satin with draperies of silver-embroidered crépon caught up with bunches of daffodils and their foliage. The train falling from both shoulders, a style much adopted this year, was of asphodel green velvet.

MAGNIFICENT was the show of diamonds, especially in the Royal circle, those of the Princess of Wales and Princess Beatrice being especially beautiful. With blue velvet appeared sapphires or turquoises. A superb set of emeralds glittered round the necks and in the hair of two ladies. There were several epaulets of jewels, and a diamond stomacher was worn by Mrs. Arthur Paget.

FULNESS in skirts is gradually spreading the whole way round, and many of the newest models have the godets setting out all round after the fashion of pen-wiper dolls. Needless to say, this style lends itself only to women of slender proportions, and the skirts are the reverse of comfortable from the pedestrian point of view. Stiffened pleats are not to be held up for any length of time without an arm-ache, and the hideous effect of a held-up skirt that has a steel at the edge can be easily imagined. As a house-gown the wide skirt just touching the ground is perfect, but in the street it leaves its wearer no choice between enduring a stiff arm and acting as a pavement sweeper.

IT is quite easy to assume an air of 1830 if your gown has it not, by arranging epaulettes on the shoulder of the same material as the dress, fitting over the sleeves so as to throw the fulness of the latter in a downward and outward direction. Another way is, where a yoke decorates the corsage, to carry the lace, or whatever its material may be, over the tops of the arms, under bretelles of ribbon, but the mode only lends itself to long-waisted figures.

THE box-pleat has positively attained to the dignity of the keynote of the season. Not only is almost every blouse and skirt arranged in this fashion, but the latest sleeves are set into the shoulder-seam in box-pleats. Sometimes the latter, instead of starting from the shoulder, are carried up to the neck—a style which can hardly be considered becoming, but which may commend itself to those who, like the Athenians of old, are ever athirst for novelty.

SOME of the new spring capes are ideally lovely creations, an instance whereof is one in the palest tan cloth, with a border of ivory guipure, and a lining of ivory satin. A black chiffon ruffle encircles the throat, and from its frivolous folds peep pink rosebuds. Flowers as cape trimmings are quite a novelty, and a charming one withal. A black velvet cape with a fringe of jet falling from a yoke opulently powdered with an excellent similitude of diamonds boasts a quite Parisian arrangement of full-blown pink roses at the front and back of the collar. Again, handfuls of purple poppies illuminate a stately mantle of jet-worked net.

BISCUIT and tan shades will be much worn about Easter, and the new cloth capes in the latter colour, sometimes braided or having bands of jet, will have an immense vogue.

THE effect of ill-shaped hands may be greatly obviated by tacking a deep frill of ivory-hued lace inside the cuff of a satin or velvet sleeve to fall over the hand. The lace should be graduated in width, the narrowest part being over the back of the hand. With bishop sleeves this frill has a very happy effect, but the lace must be real or a very good imitation.

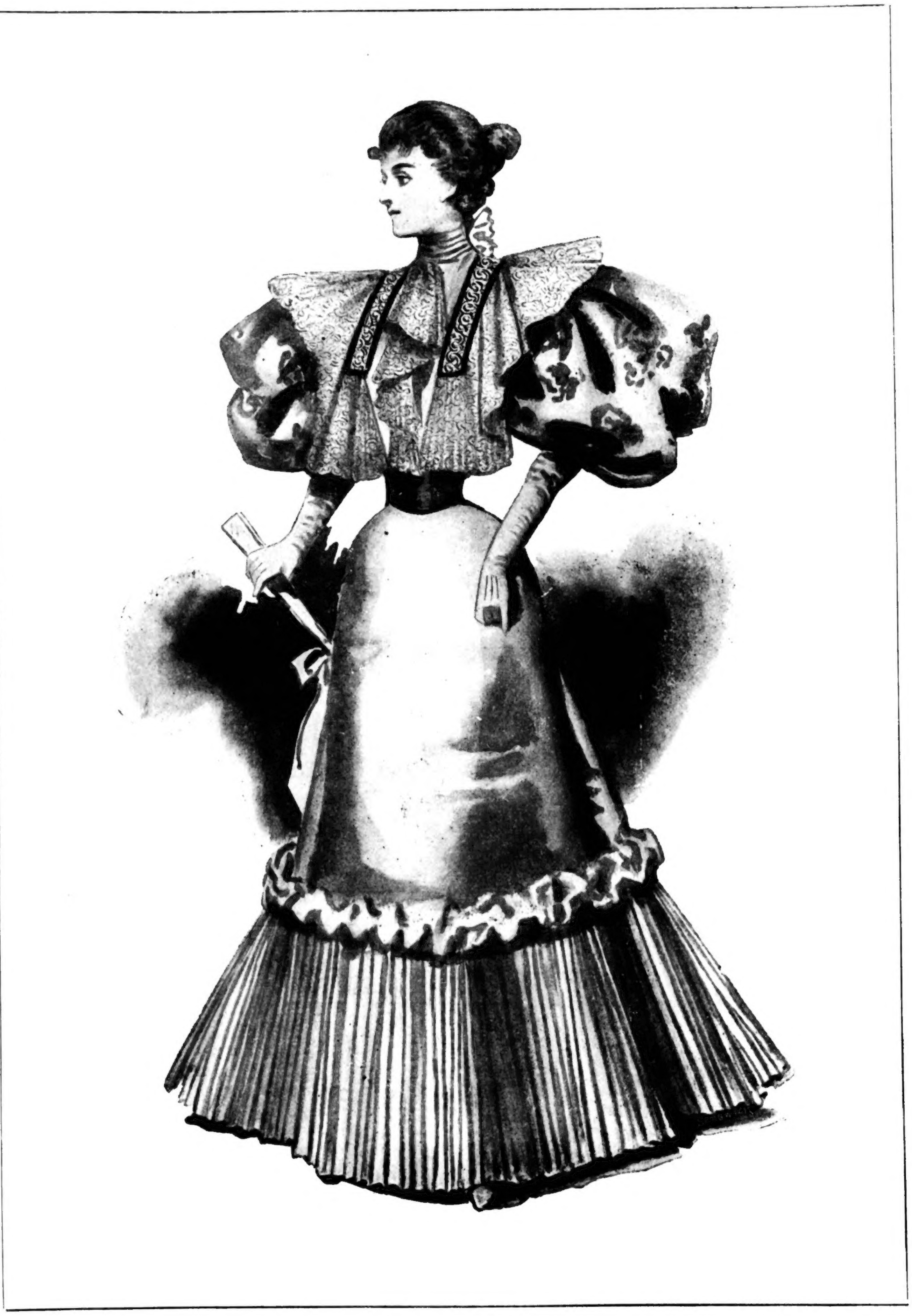
SOME of the new straw hats have the brim turned up at the back, which is bedecked with a wide bow, while handfuls of flowers lie on either side of the brim in front. Several black hats prepared for wear in Lent have a plenitude of violets and a big bow of striped black and white ribbon with a steel buckle.

VERY charming blouses have been prepared for the present season in shot chiné silks in delicate hues, generally adorned with beautiful lace. It is said that gauze lace will be extensively worn this season by those who can afford its ephemeral and costly charms.

BLUE, which has been more or less worn since the autumn, will be greatly in evidence when spring, gentle spring, gladdens the earth. The coming shade is decidedly voyant.

AN attempt is being made, not without success, to invest the fashions of the day with a certain measure of artistic and historic interest by reviving the modes of the picturesque period of Henri Quatre. The stiff, precise garments that figure in prints of the time would seem at first glance to be anything but amenable to adaptation to the styles of to-day, but the sartorial characteristics of that epoch have been very cleverly preserved without sacrificing any of the grace and becomingness essential to a successful toilette.

FEATURES of the Henri Quatre frock are the high collar standing out from the back of evening dresses, and the ruff on day gowns, a sloping and ample sleeve and wide skirt, sometimes stiffened with a steel —which last development will cause some disquietings to Anti-Crinoline Leaguers.



A DINNER GOWN.

Skirt of pink peau de soie trimmed with a pleated flounce and bouillonné heading of pink silk muslin. Bodice of silk with epaulets and revers of cream lace attached to bretelles of embroidery on white satin piped with red velvet. Lace cravat. White satin collar and bow. Sleeves of brocade with large pattern of roses on a white satin ground. Quantity of silk required, 10 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

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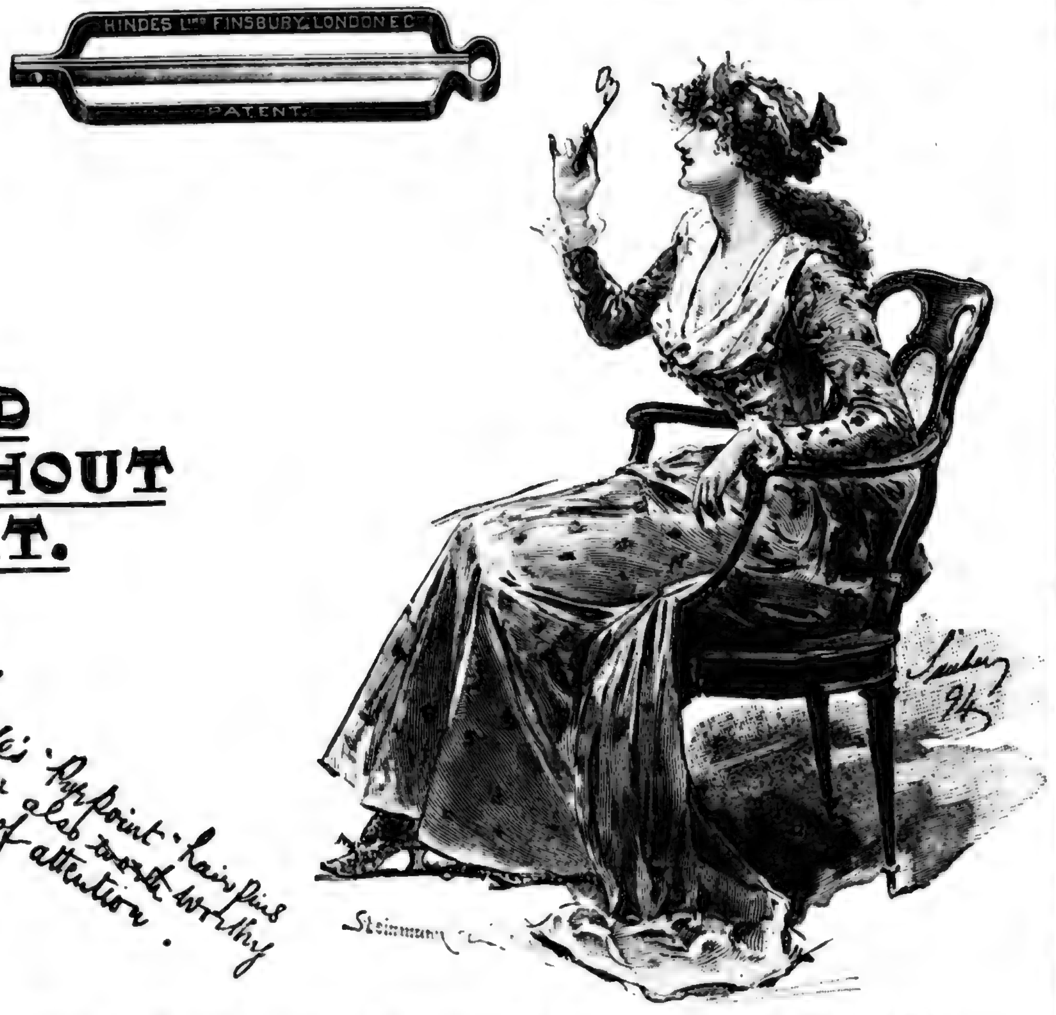
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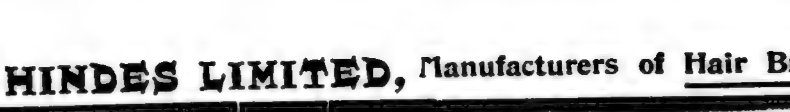
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a dress should wear badly or be in any respect faulty, **LEWIS'S will GIVE a NEW DRESS** for nothing at all, and Pay the full cost for Making and Trimming. The price of this Beautiful Velveteen, in Black and all the most beautiful colours now worn, is **2/-** a yard. This quality is sold by the best Drapers at 3/6, 4/6, and 5/6 a yard, but Lewis's *manufacture* this Velveteen themselves, and sell it *direct* to the public at **2/-** a yard.

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Spinnings in Town

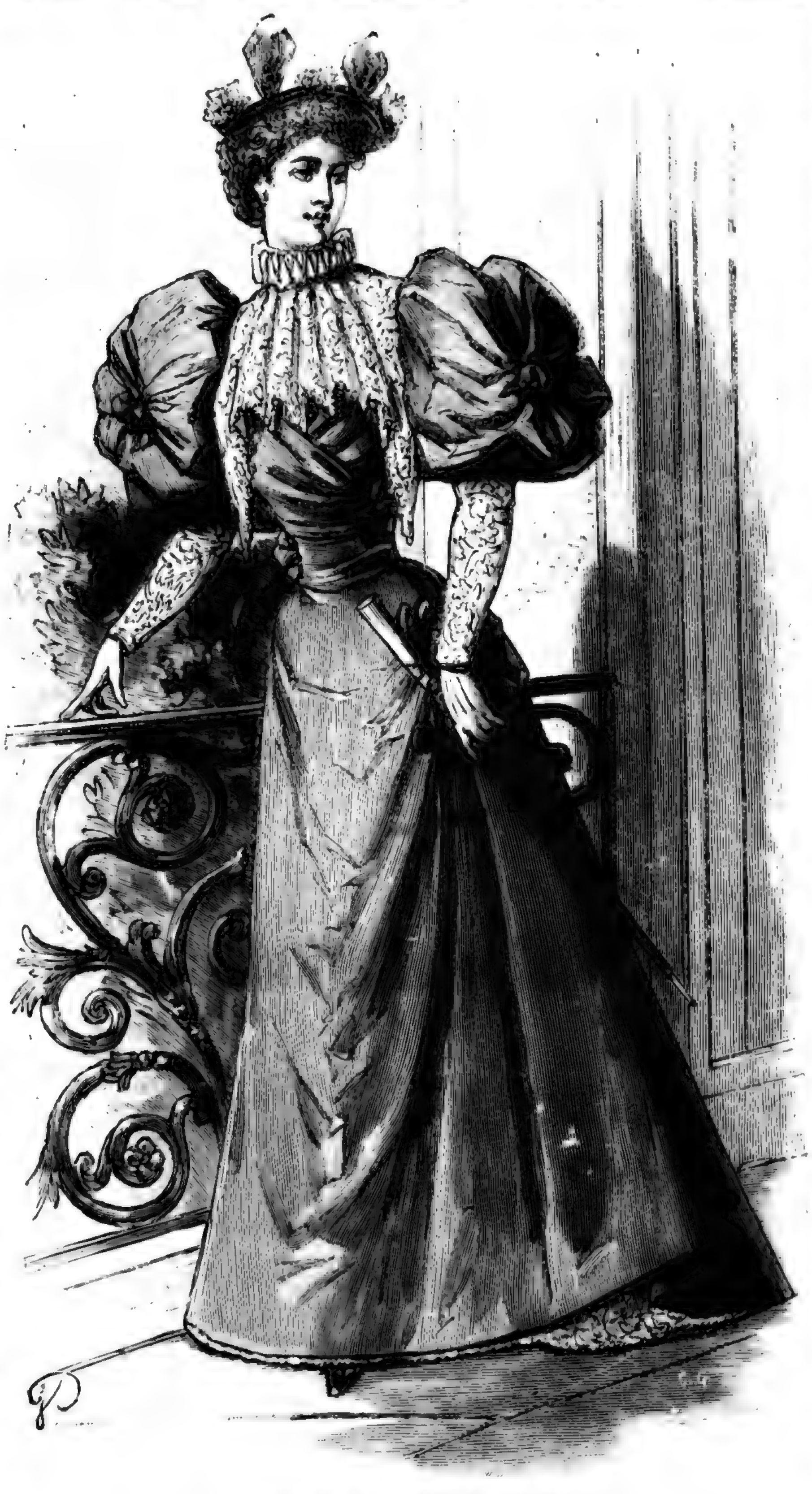
IT is not only among West country folk that a firm belief in the superior excellence of Somersetshire woollens prevails, these goods have found their way all over the world, and everywhere their claim to a place in the front rank of manufactures of the kind is fully acknowledged. Mr. Egerton Burnett's new patterns for the coming season will keep up the reputation of Somersetshire woollens for taste and novelty in design as well as for superiority of quality.

There is an abundant choice of the new fine tweeds, in check and plaid patterns to begin with; a remarkable and very stylish specimen of these fabrics is the Alexandrovna, a fancy check crossed by lines in colour, and at wide intervals by double lines in gold and silver tinsel, this is charming in brown and white with the lines in blue and silver; in dark brown mixed with colours and lined with gold and silver, and in black and white with faint glimpses of red and the tinsel lines. The material is 5*s.* 6*d.* per yard, and it is 56 inches wide, a very important point now that wide skirts are in vogue. Another charming novelty is the Connaught, the same width but only 5*s.* 3*d.* per yard; this material is as soft as flannel but has a delicately smooth surface figured with a small design of broken crossing lines, or of plain or fancy diagonal stripes; these fancy stripes in brown, white, and blue are exceedingly pretty.

Many of these fine check tweeds are, however, much less expensive and yet very fascinating; the Corby for instance, a check in white and sober colour crossed with lines in a brighter shade, is only 1*s.* 11½*d.* per yard, and other charming varieties are the Burnley at 2*s.* 9½*d.*, the Boness at 2*s.* 9*d.*, the Heathcote at 3*s.* 2*d.*, and the Cameron crossed with lines of silk at 3*s.* 11*d.* per yard. The Sefton at 3*s.* 3*d.*, the Ashton at 2*s.* 10½*d.*, and the Lyndhurst at 1*s.* 11½*d.* per yard, are very ladylike plain fine tweeds; the first is checked with lines almost or quite in the same shade as the grey or brown ground, the Ashton is striped with very fine lines looking like indentations, the Lyndhurst is plain, and in a variety of new and useful colourings, including the new dark blue-grey shade.

The fancy and speckled tweeds are very varied in design and texture; the Lancaster at 2*s.* 11½*d.* is a capital specimen, the Bangor at 2*s.* 9*d.* and the Sunderland at 4*s.* 6*d.* per yard, are also very stylish; the Harris at 3*s.* 1½*d.* in diagonal stripes in two colours, the Abbotsford at 2*s.* 4*d.*, which is made both plain and in diagonal lines, and the Homespuns at 3*s.* 4½*d.*, are very fine specimens of Mr. Egerton Burnett's spring dress fabrics. Coatings, plain, twilled, and diagonal, are exceedingly fashionable this year, and I find excellent patterns of Covert Coating in the new colours at 2*s.* 6½*d.*, of Diagonal Coating at 4*s.* 9*d.* (50 inches wide), and of Coating Serges at 2*s.* 6*d.* and 3*s.* 9½*d.* In plain fabrics I specially notice the Thurso, a diagonal at 1*s.* 9½*d.*, and some Habit cloths, at 1*s.* 9*d.* and 2*s.* 9*d.* per yard. All the new shades are well represented amongst these, as they are in the charming new Crépons at 2*s.* 11½*d.*, and in the Huntley, a fancy material with small embossed pattern. The spotted fancy Alpacas will be greatly appreciated for cool travelling and walking costumes and for dust cloaks later in the season.

This does not by any means close the list of Mr. Egerton Burnett's woollen materials, there are scores of patterns of tweeds, both plain and fancy, and of corduroy and other fancy materials in wool only, and in silk and wool, to say nothing of the unrivalled serges of this house and of the really splendid selection of tailoring cloths and tweeds of every description. Ladies who would like to prove the durability of these cloths, especially for boys' wear, will be glad to know that Mr. Egerton Burnett has opened a tailoring department, where clothing is made for gentlemen and boys in all styles, and where also sailor costumes for little girls and tailor-made skirts for ladies are turned out in first-rate style.



PARISIAN VISITING TOILETTE.

Dress of electric blue peau de soie, the skirt draped a little on the left side over a petticoat of écru guipure. Crossed draped bodice with full yoke of lace falling low under the arms. Lace sleeves with puffs of silk drawn in by rosettes. Ruche of écru chiffon round the neck. Straw hat trimmed with bunches of violets and ends of green ribbon. This dress may be made in any of the fashionable plain crépons, or in black or coloured silk, over a petticoat of lace or of velvet. If the under-skirt is of velvet the rosettes on the bodice and sleeves should be of the same material. Quantity of peau de soie required, 15 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

Young ladies who wish to make their summer washing dresses in good time should make a point of sending to Mr. Egerton Burnett, whose address by the by is Wellington, Somerset, for patterns of his most fascinating novelties in cotton crépons, zephyrs, corduroys, diagonals, etc., but above all for the plain and figured drills, the printed twills, with tiny black spray on a coloured ground, the silk stripe and spot washing fabrics, and last and best of all the Kalos, a really most lovely and dainty material in white or pale colours with small spot or pattern in silk; these may be used for dresses or blouses, in any case they will be charming. The pretty white fancy materials will find a welcome in every house where there is a nursery, with its constant demand for new pelisses, pinafores and frocks; there is a capital choice of pretty materials for all these purposes.

To return to blouses, however, I can assure my readers that with Mr. Egerton Burnett's washing materials and Messrs. J. & J. Cash's frillings they may easily provide themselves with the smartest and most fascinating bodices that they could desire. Surely there never was any trimming so well suited for the present fashion of edging a wide box-pleat with a dainty lace-edged frill than these specialities of the noted Coventry firm. For this purpose I specially recommend the Marchioness of Lorne frillings bordered with Valenciennes, which can be had in several suitable widths; No. 830, a new pattern in these frillings with narrow cambric heading, is just the right thing for trimming box-pleated blouses and shirt fronts, but it is also made in wide widths for trimming pillow-cases or petticoats.

Another charming frilling for washing dresses and shirts is the hemstitched white cambric frilling with plain border in pink or blue cambric nearly half an inch wide. This is a quite fascinating trimming, but those who prefer plain white cambric will find these hemstitched frillings in all widths from less than an inch to three inches wide. They are perfection for trimming pillow slips, sideboard and tray cloths, and afternoon tea-cloths.

The Lily and Imperial frillings, with their light, open cord edgings are charming, as are the Britannia, the Lawn Tennis, the Kensington, and other kinds with differences in the edges and all made in various widths. The majority of these may also be had as ruffled frillings, that is gathered and mounted on a narrow band ornamented with feather-stitching. These pretty white frillings with the white embroidered insertions are invaluable in trimming children's under-clothing, frocks and pinafores, and for servants aprons and nurses' caps, and the coloured insertions and edgings are the most durable trimmings possible for dressing-jackets made of washing materials.

Probably most of my readers are well acquainted with Cash's name tapes and initials for marking, but I think it as well to remind them that these tapes can be had with different styles of letters, old English, script, and small cross-stitch amongst others, in different sizes, and that numbers in two sizes are also

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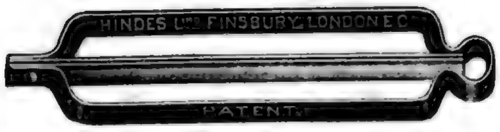
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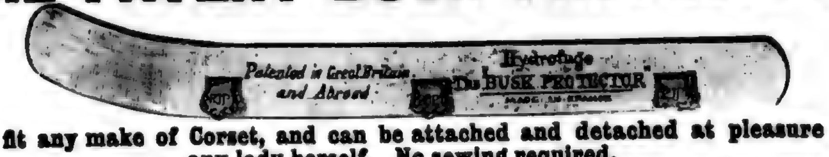
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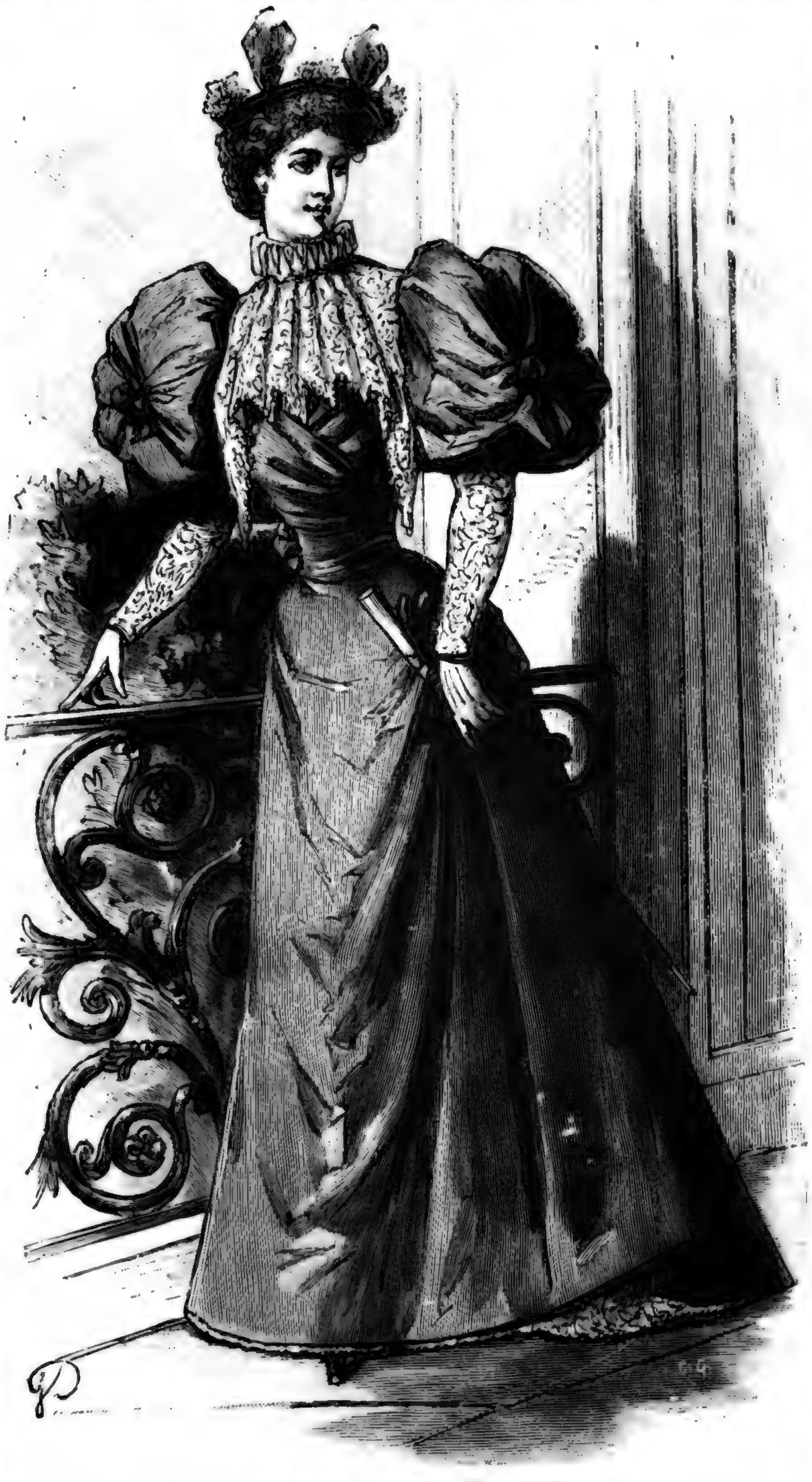
Many of these fine check tweeds are, however, much less expensive and yet very fascinating; the Corby for instance, a check in white and sober colour crossed with lines in a brighter shade, is only 1*s.* 11½*d.* per yard, and other charming varieties are the Burnley at 2*s.* 9½*d.*, the Boness at 2*s.* 9*d.*, the Heathcote at 3*s.* 2*d.*, and the Cameron crossed with lines of silk at 3*s.* 11*d.* per yard. The Sefton at 3*s.* 3*d.*, the Ashton at 2*s.* 10½*d.*, and the Lyndhurst at 1*s.* 11½*d.* per yard, are very ladylike plain fine tweeds; the first is checked with lines almost or quite in the same shade as the grey or brown ground, the Ashton is striped with very fine lines looking like indentations, the Lyndhurst is plain, and in a variety of new and useful colourings, including the new dark blue-grey shade.

The fancy and speckled tweeds are very varied in design and texture; the Lancaster at 2*s.* 11½*d.* is a capital specimen, the Bangor at 2*s.* 9*d.* and the Sunderland at 4*s.* 6*d.* per yard, are also very stylish; the Harris at 3*s.* 1½*d.* in diagonal stripes in two colours, the Abbotsford at 2*s.* 4*d.*, which is made both plain and in diagonal lines, and the Homespuns at 3*s.* 4½*d.*, are very fine specimens of Mr. Egerton Burnett's spring dress fabrics. Coatings, plain, twilled, and diagonal, are exceedingly fashionable this year, and I find excellent patterns of Covert Coating in the new colours at 2*s.* 6½*d.*, of Diagonal Coating at 4*s.* 9*d.* (50 inches wide), and of Coating Serges at 2*s.* 6*d.* and 3*s.* 9½*d.* In plain fabrics I specially notice the Thurso, a diagonal at 1*s.* 9½*d.*, and some Habit cloths, at 1*s.* 9*d.* and 2*s.* 9*d.* per yard. All the new shades are well represented amongst these, as they are in the charming new Crêpons at 2*s.* 11½*d.*, and in the Huntley, a fancy material with small embossed pattern. The spotted fancy Alpacas will be greatly appreciated for cool travelling and walking costumes and for dust cloaks later in the season.

This does not by any means close the list of Mr. Egerton Burnett's woollen materials, there are scores of patterns of tweeds, both plain and fancy, and of corduroy and other fancy materials in wool only, and in silk and wool, to say nothing of the unrivalled serges of this house and of the really splendid selection of tailoring cloths and tweeds of every description. Ladies who would like to prove the durability of these cloths, especially for boys' wear, will be glad to know that Mr. Egerton Burnett has opened a tailoring department, where clothing is made for gentlemen and boys in all styles, and where also sailor costumes for little girls and tailor-made skirts for ladies are turned out in first-rate style.



PARISIAN VISITING TOILETTE.

Dress of electric blue peau de soie, the skirt draped a little on the left side over a petticoat of écru guipure. Crossed draped bodice with full yoke of lace falling low under the arms. Lace sleeves with puffs of silk drawn in by rosettes. Ruche of écru chiffon round the neck. Straw hat trimmed with bunches of violets and ends of green ribbon. This dress may be made in any of the fashionable plain crépons, or in black or coloured silk, over a petticoat of lace or of velvet. If the under-skirt is of velvet the rosettes on the bodice and sleeves should be of the same material. Quantity of peau de soie required, 15 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

Young ladies who wish to make their summer washing dresses in good time should make a point of sending to Mr. Egerton Burnett, whose address by the by is Wellington, Somerset, for patterns of his most fascinating novelties in cotton crépons, zephyrs, corduroys, diagonals, etc., but above all for the plain and figured drills, the printed twills, with tiny black spray on a coloured ground, the silk stripe and spot washing fabrics, and last and best of all the Kalos, a really most lovely and dainty material in white or pale colours with small spot or pattern in silk; these may be used for dresses or blouses, in any case they will be charming. The pretty white fancy materials will find a welcome in every house where there is a nursery, with its constant demand for new pelisses, pinafores and frocks; there is a capital choice of pretty materials for all these purposes.

To return to blouses, however, I can assure my readers that with Mr. Egerton Burnett's washing materials and Messrs. J. & J. Cash's frillings they may easily provide themselves with the smartest and most fascinating bodices that they could desire. Surely there never was any trimming so well suited for the present fashion of edging a wide box-pleat with a dainty lace-edged frill than these specialities of the noted Coventry firm. For this purpose I specially recommend the Marchioness of Lorne frillings bordered with Valenciennes, which can be had in several suitable widths; No. 830, a new pattern in these frillings with narrow cambric heading, is just the right thing for trimming box-pleated blouses and shirt fronts, but it is also made in wide widths for trimming pillow-cases or petticoats.

Another charming frilling for washing dresses and shirts is the hemstitched white cambric frilling with plain border in pink or blue cambric nearly half an inch wide. This is a quite fascinating trimming, but those who prefer plain white cambric will find these hemstitched frillings in all widths from less than an inch to three inches wide. They are perfection for trimming pillow slips, sideboard and tray cloths, and afternoon tea-cloths.

The Lily and Imperial frillings, with their light, open cord edgings are charming, as are the Britannia, the Lawn Tennis, the Kensington, and other kinds with differences in the edges and all made in various widths. The majority of these may also be had as ruffled frillings, that is gathered and mounted on a narrow band ornamented with feather-stitching. These pretty white frillings with the white embroidered insertions are invaluable in trimming children's under-clothing, frocks and pinafores, and for servants aprons and nurses' caps, and the coloured insertions and edgings are the most durable trimmings possible for dressing-jackets made of washing materials.

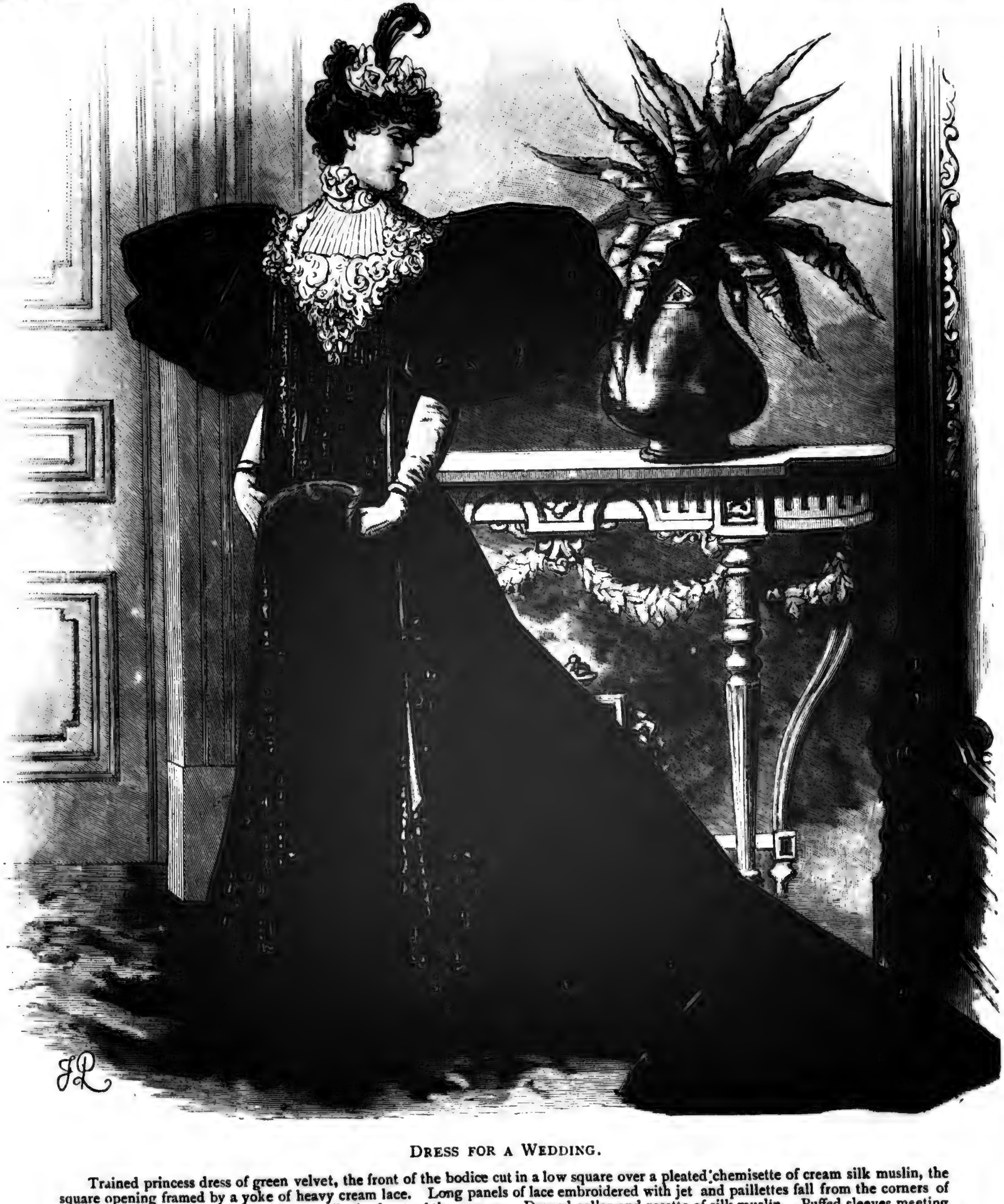
Probably most of my readers are well acquainted with Cash's name tapes and initials for marking, but I think it as well to remind them that these tapes can be had with different styles of letters, old English, script, and small cross-stitch amongst others, in different sizes, and that numbers in two sizes are also obtainable. Every lady should have a copy of Messrs. J. & J. Cash's illustrated catalogue with specimens of the frillings in her work-basket, and she may procure this and a sample box of ruffled trimming by applying direct to Messrs. J. & J. Cash, Hertford Street, Coventry.

The unpardonable ugliness of most forms of hygienic clothing is the chief reason why it has been so little adopted; even in underclothing daintiness and prettiness appeal to nearly all women, and when it comes to outward clothing the importance of a certain measure of pleasing coquetry is considerably increased. Which of us has not been implored to adopt some hideous garment on the plea of its being hygienic, or to take our walks abroad in splay-footed boots and shoes that are enough to make one shudder? Whenever hygienic clothing reaches a certain standard of beauty, as well as of common sense, it is eagerly adopted; the divided skirt, for instance, is now universally worn, and many kinds of underwear are as conspicuous for their beauty as for their health-preserving qualities; the Bective boots and shoes, again, have a high reputation as becoming footgear, and they are made on the most approved principles of hygiene; they follow the shape of the foot and leave it in the graceful form that nature intended it to have.

The manufacturers of the Bective chaussures have discovered the secret of combining these qualities of good form and graceful shape with fine, flexible, and durable material, and good workmanship added to these secure the comfort and health of the wearer. The boots and shoes are sold everywhere at uniform prices, and these are decidedly moderate, and some of the best points of Parisian manufacturers have, in their construction, been combined with the essential features of English goods. They are thus really elegant and becoming, and at the same time comfortable and durable, and as good Englishwomen, we should all of us be ready to patronize home manufactures. The name "Bective" is so closely associated with Lady Bective's patriotic endeavours to create a large demand for British-made goods, that when the Bective boots and shoes were first introduced, about thirteen years ago, it was rightly considered a suitable recognition of the services she was rendering to the manufacturing classes of our country.

A new invention to lighten the labours of that much enduring individual the laundress, is Bartelt's Cockatoo Soap, which has remarkable cleansing powers, and not only removes all traces of dirt, but leaves the clothes a good colour, disinfects them, and imparts to them a delicate perfume that will certainly find favour with good housewives. No rubbing whatever is required with Cockatoo Soap the clothes are simply soaked in a solution of the soap, then boiled and stirred for about ten or fifteen minutes, and rinsed in the usual way.

A great advantage in the soap is the admirable way in which it cleanses flannels and other woollen fabrics, and coloured materials, without injury to the texture



Dress for a Wedding.

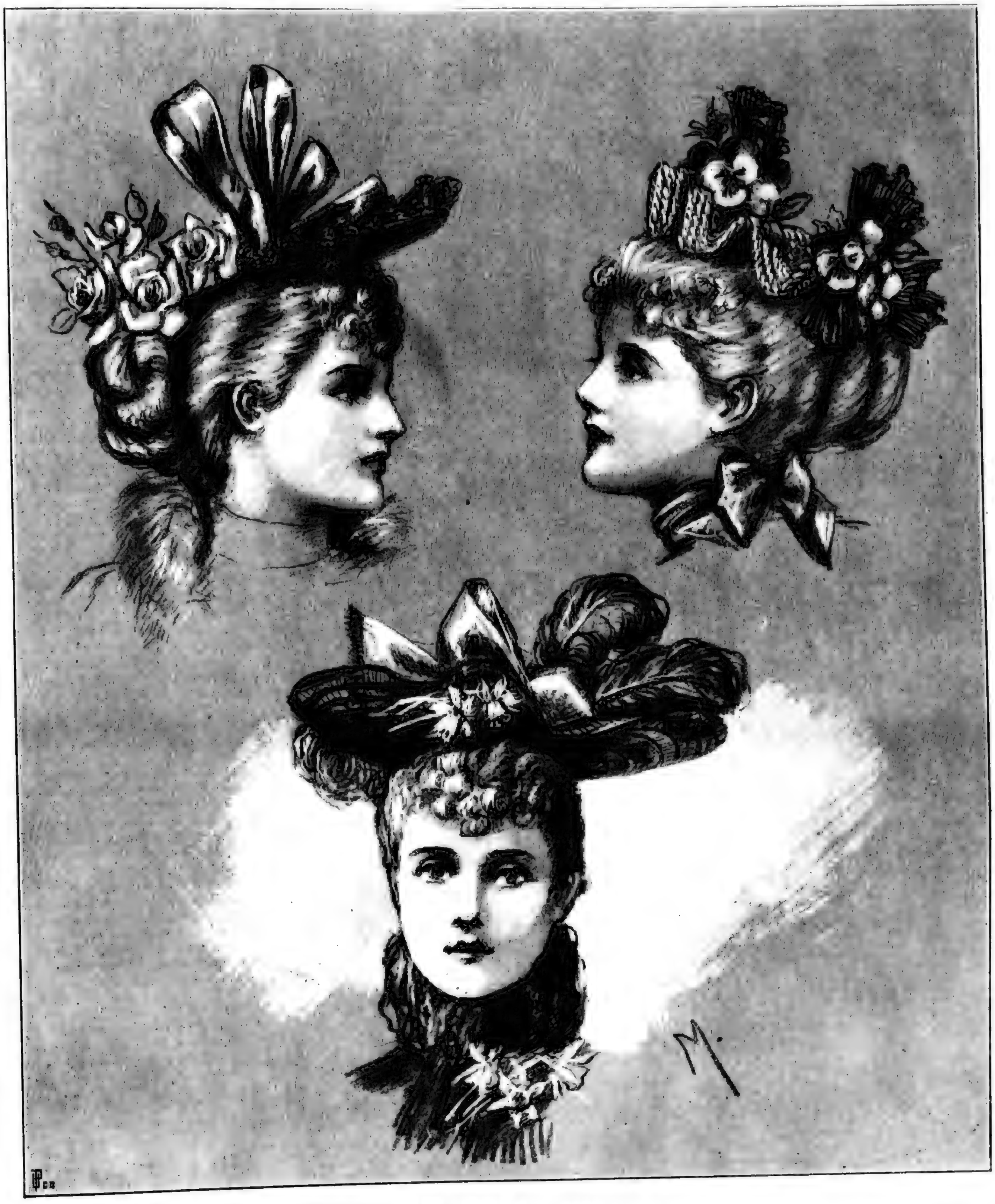
Trained princess dress of green velvet, the front of the bodice cut in a low square over a pleated chemisette of cream silk muslin, the square opening framed by a yoke of heavy cream lace. Long panels of lace embroidered with jet and paillettes fall from the corners of the yoke, and a deep fringe of jet beads veils the front of the corsage. Draped collar and rosette of silk muslin. Puffed sleeves meeting the long gloves. The dress is also elegant in black, and in blue, petunia, and other colours, and the yoke may be of black lace or of jetted passementerie. Capote of pink silk muslin with a black aigrette and flowers at the back. Quantity of velvet required, 18 to 20 yards.

For Prices of Paper Models ana Flat Patterns see Page 28.

or colour; being free from resin and other ingredients likely to do harm, it may be safely used with the most delicate fabrics.

Cockatoo Soap is manufactured by Mr. F. L. Bartelt, of Keynsham, near Bristol, and I advise my readers to try it, and discover its many good qualities for themselves.

A toilet soap which is new to me and which I find particularly pleasant in use is Cook's Riviera Soap, a superfatted soap, such as people who value a soft smooth skin should always use, and guaranteed free from all injurious matter likely to be hurtful to the skin. The Riviera Soap is pure, fragrant, nearly colourless, and lathers freely in all kinds of water. It is manufactured by Messrs. Edward Cook and Co., and is obtainable of all good chemists. Another preparation of the firm is their hygienic tooth soap, a highly aromatic and cleansing preparation in a most convenient form, especially for travelling. The Savon de Luxe of the same firm is a delicious soap, scented with rose, violet, lavender, etc., and their uncoloured medicinal carbolic soap is a valuable preparation that already has a high repute. For ordinary use, however, I strongly recommend the Riviera toilet soap, and the hygienic tooth soap.



NEW SPRING MILLINERY.

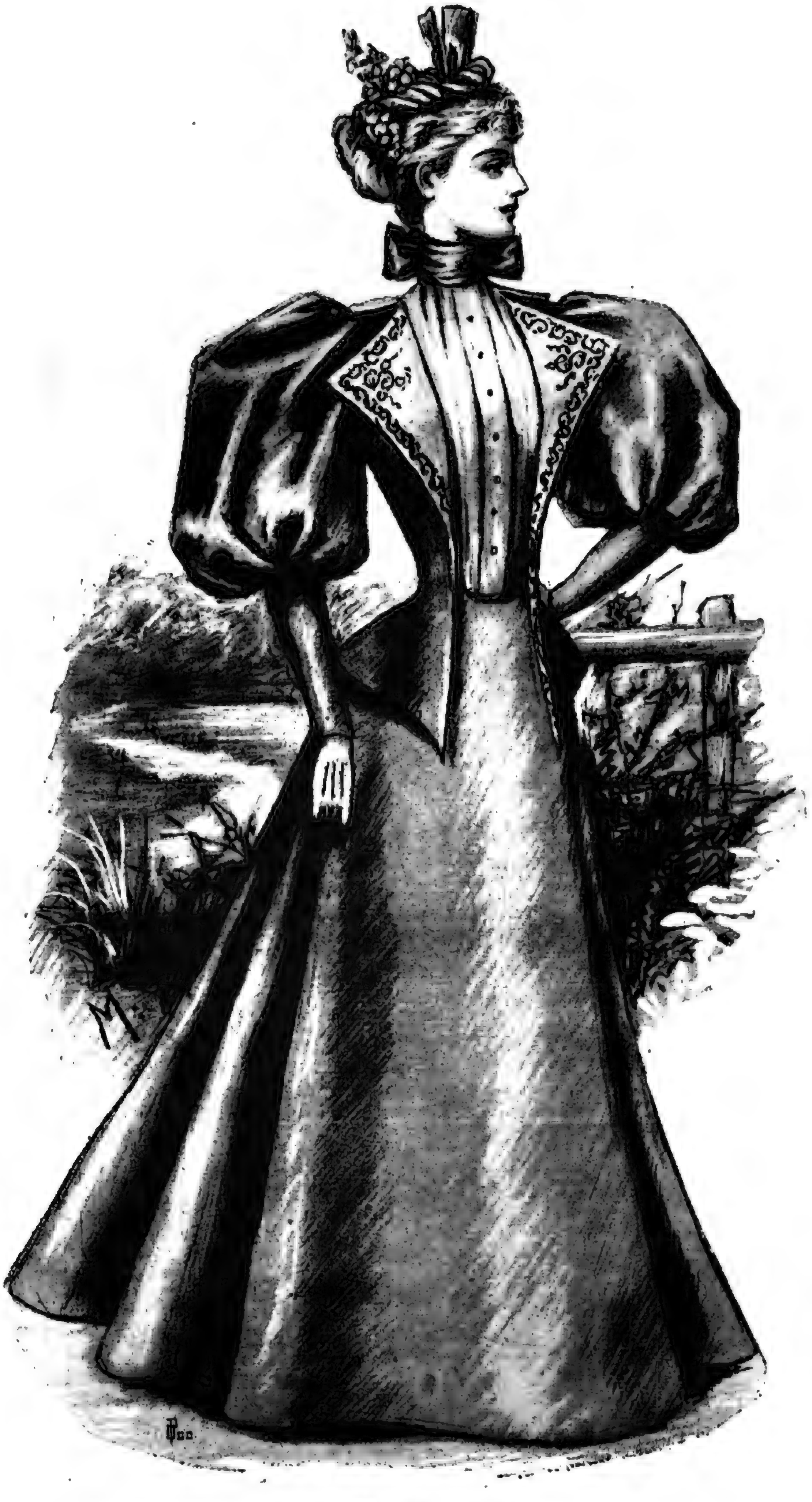
Fig. 1. Flat hat of fine straw, the brim covered with a pleating of black lace. A tall bow of pink ribbon in front and pink roses at the back.

Fig. 2. Bonnet of rough heliotrope straw with fluted brim. Trimming of fine pleatings of black chiffon and pansies.

Fig. 3. Picture hat of drawn black chiffon trimmed with yellow ribbon and black feathers. A bunch of daffodils under the brim in front, and another bunch at the neck under the black chiffon ruffle.

It is always a pleasure to look through the new patterns of Messrs. Barker and Moody's flannels, and to imagine the cosily comfortable under-garments and useful costumes that may be made of them. This year the new patterns and colourings will make admirable tennis, boating, and golf costumes; the small checks in grey and white, the invisible checks in grey and white, and fawn and white, and the diagonals in similar colourings will come in most usefully for this purpose, as will many of the striped flannels and some new varieties in hopsack weaving; one pattern in fawn closely resembles covert coating, and might easily be substituted for the cloth. There are many pretty patterns also in white with coloured stripes or checks, besides a host of patterns suitable for underwear and shirtings. These flannels are absolutely unshrinkable and of the purest wool, and are therefore entirely satisfactory in wear, while their tasteful appearance at once commends them to the seeker after beauty combined with utility in dress.

Of unshrinkable white flannels there is an admirable selection for all purposes from fine underwear to boys' cricketing suits, and the advantage of using unshrink-



SPRING WALKING COSTUME.

Bell skirt of Danish blue cloth and open jacket of the same, the basque rather pointed in front. Revers of white satin braided with black, the braided satin continued inside the fronts as a lining. Box-pleated blouse of white satin with small onyx and pearl buttons, and draped collar of blue velvet. Sleeves of the cloth. Velvet toque with rolled brim and trimming of white bows and yellow buttercups. Quantity of cloth required, 6¼ yards.

For Prices of Paper Models and Flat Patterns see Page 28.

able flannel for these will be patent to every mother of schoolboys. A pattern of genuine doeskin flannel finds a place amongst these white flannels; it is a material not always easy to obtain, but if any difficulty be experienced in procuring this, or other patterns of Messrs. Barker and Moody's flannels, our readers may write to the firm at the Perseverance Mills, Leeds, for the name of the nearest agent. Patterns of the flannels can also be had from Mr. C. Williamson, 91, Edgware Road.

The recent depression of trade has rendered small economies necessary in many households, and careful housewives will make a close examination of their treasures in curtains, clothing, etc., to see whether renovating the old may not for once take the place of buying new things. It is, however, sometimes difficult to judge whether colours can be restored, for few people really know what wonders science has done for us in this direction, and my advice would be to simply make a large parcel of the faded goods, to send it to Messrs. P. and P. Campbell of the Perth Dye Works, and then to quietly await their verdict. Of course those who have been in the habit of entrusting all the cleaning and dyeing of their household to the firm, who know what the firm can do, and also have decided wishes as to the work to be done, will have no difficulty in sending their order; the trouble begins when one is in doubt as to whether the goods will clean or dye best, and it is just when one is beset by these difficulties that the catalogue of the firm becomes so useful.

One great advantage in the system of French cleaning, in which the firm have lately made some great improvements, is that the most elaborately made costumes, dresses, mantles, curtains, etc., in the most delicate colours, can be successfully dry cleaned without unpicking; gentlemen's suits can also be chemically cleaned and tailor-pressed greatly to their advantage and to the benefit of their wearers.

Different styles of cleaning and finishing are adopted for different fabrics; chintz is returned with the highly glazed surface characteristic of the material; cretonnes on the other hand are finished rough as when new, and neither curtains nor furniture covers need be unpicked. Lace, net, and other starched curtains are sent home with a smooth dust-resisting surface that improves their appearance and makes them keep clean longer. Gloves, feathers, and ribbons may be sent by post, large parcels should be entrusted to the nearest agent, and inquiries as to the renovation of doubtful articles may be made at any of the receiving offices. My readers will remember my often repeated caution to be careful to see that they are applying to the right firm, that of Messrs. P. and P. Campbell.

Some correspondents again ask for advice on that most engrossing subject—superfluous hair—and how best to remove it. Our opinion is that when superfluous hair is only slight, a mere down, and not absolutely disfiguring, the best plan is to let it alone, and put up with the annoyance; where its appearance is very marked, however, means must be taken for its removal. Tweezers and pumice-stone are occasionally used for this purpose, but are not only painful but very ineffective. Undoubtedly the best, most effective, and the safest plan is the use of a good chemical depilatory. An excellent one, which is at once safe, economical, and effective, is that prepared by Mr. Mason, of Bank Plain, Norwich; it will not at once cure and prevent renewed growth, no depilatory will do that, but an occasional application after the removal of the superfluous hair will prevent it from attaining visible growth. The depilatory is in the form of a powder and is easily prepared and applied. It is in no sense injurious, but nervous people may make a first trial on the arm, and watch results there before applying it to the face.

One cannot imagine curls ever again going out of fashion, and a little cherishing of our locks is to be recommended, unless we are prepared to adopt made fringes so soon as the hot curling tongs have destroyed the fringe that nature provided. I know, of course, that Hinde's Curling Pins are in immense favour with wise damsels who constantly make use of them, but it is the unwise ones, those who are now ruining their hair with hot irons, who should amend their ways and show some mercy to the hair that will never entirely recover the singeing and drying of the tongs, unless their constant use be dropped at once. Now and then, in obstinately wet weather, cool tongs may be necessary, but at all other times Hinde's pins, which cannot injure the hair, should be employed.

Amateur dressmakers often make lament that they cannot share the advantages of their professional sisters, and deal at the Dressmakers' Supply Stores, Aldersgate Street, and I think they would lament more than ever this spring, for the materials at the Stores beat all previous records in quality and quantity. However, ladies can benefit by the Stores, because dressmakers are so liberally treated there that they can afford not to increase prices as there seems to be a tendency to do nowadays.

There is a capital selection of the new smooth coatings and plain summer woollen fabrics—so varied in texture, so artistic in colouring—besides a variety of hopsacks, tweeds of all descriptions, and serges without number. The Connaught and the Balmoral are beautiful diagonal coatings for skirts and coats in the tailor style. The Richmond and the Beaufort are smart "mixtures" with splashed effects. The woollen armures, vigognes, French coatings, *Pointillés* and other fancy woollens are in the newest, prettiest, and most delicate plain colours. Scarborough Twill and the Apsley are useful and stylish woollen fabrics. The Harrowgate, the Beau Monde, the delicate Lorraine are fancy materials in lovely plain shades—most stylish. The beaver cloths are in the newest shades, and there is a wide choice in black dress materials, plain and fancy, substantial or delicate in texture. The black fancy crépons are very good indeed, all wool or silk and wool mixtures. By-the-bye, dressmakers will be delighted with the range of new colours in the shot moreen and Taffetas skirtings.

The range of washing fabrics for dresses or blouses is most extensive. The patterns of these pretty striped, sprigged or spotted cottons should draw large orders for blouses! They are so fascinating. The embroidered and striped muslins, the charming cotton crêpes and crépons (these are excellent), the broché zephyrs, the coloured piqués and drills of every shade, afford an unusual choice of charming materials, whether for entire washing dresses or the much-appreciated blouses.

Of course haberdashery and dressmaking details of every kind are to be found of the best at the Dressmakers' Supply Stores. The newest of hooks and eyes, waist-belt fasteners, buckles, spring dress hooks, all the new patents are to be obtained here, besides all varieties of dress-preservers, whalebone or manufactured dress bones. Bone casings, bindings of every width and colour, and buttons of every shape, material, and style, plain or ornamented. Beltings are very inexpensive, printed with the dressmaker's name and address in gold. The Amazon Velveteen skirt bindings, of superior kind, double warp, and therefore much more durable, can be obtained at the Dressmakers' Supply Stores in black and 108 different colours. The binding is warranted to measure 1¼ inches in width, and is made in continuous lengths of 18 yards.

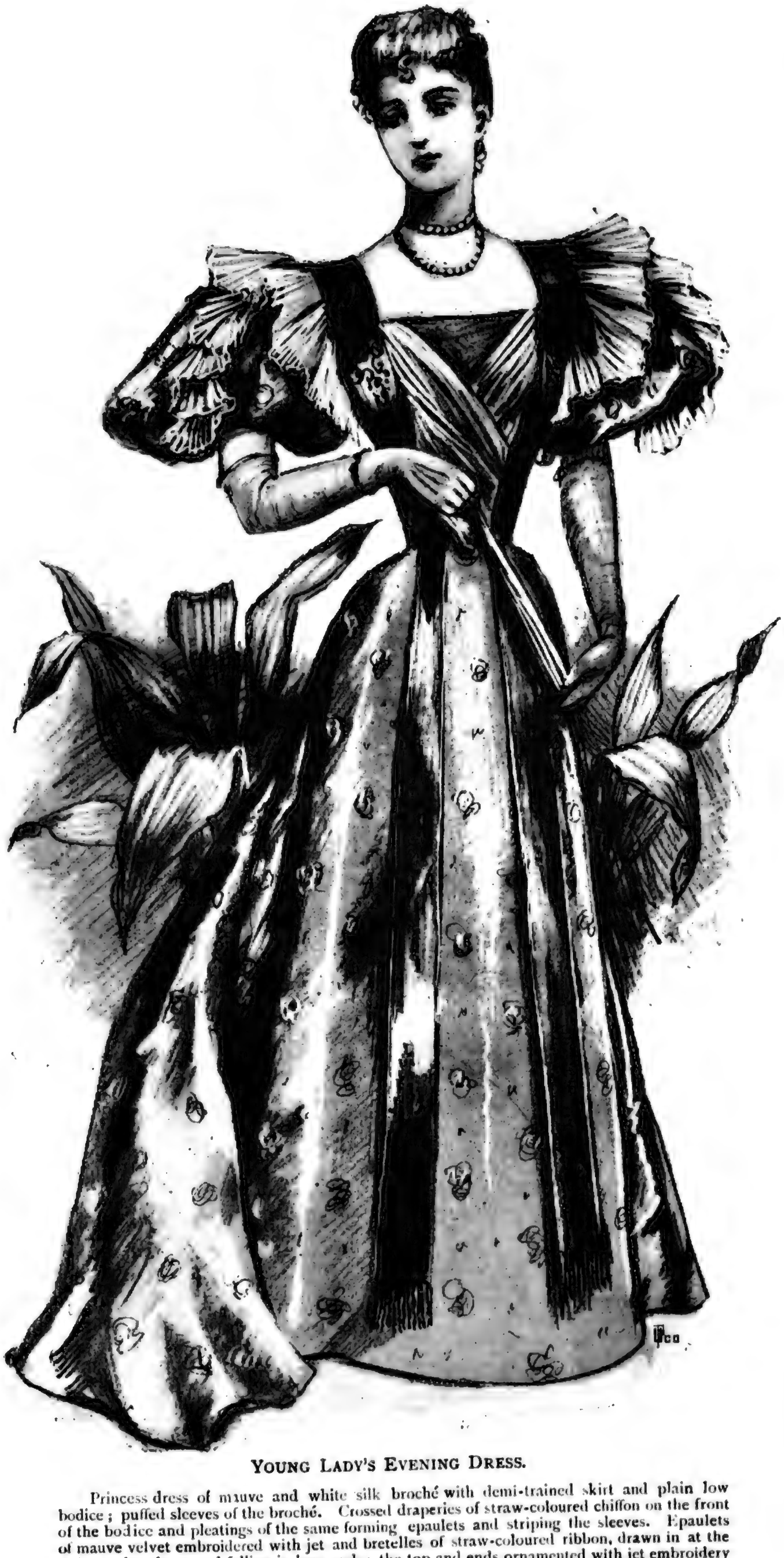
A new form of easily digested bread is the "John Bull" Germ Bread, which is free from bran and the chaffy particles that contain no nourishment whatever and act as an irritant, and which contains the phosphates and bone-forming materials that help so materially in building up sound constitutions in growing children.

The bread is made of selected wheat, which is also used for making biscuits, and both bread and biscuits are remarkably well-flavoured and have an appetising appearance; the nutty taste that characterizes the germ of wheat is very perceptible in the John Bull Germ Bread, which may be obtained everywhere, or should it be necessary inquiries may be addressed to the Mills of Messrs. Paine and Company, St. Neots. As a palatable and nutritious bread it ranks very high and will be found as useful for people of weak digestion as for children.

Mr. George S. Morgan, Malpas, Crewe, is making tailor costumes to measure at a very low rate. A pretty gown, with panelled skirt and doubled-breasted corsage, costs only £2 5*s.* in his shot Bengaline (2*s.* 6*d.* the yard), a woollen material with pretty shot effects in bright colours. The panel of the skirt, the revers of bodice and epaulets, and the cuffs are in velvet. The same dress in a fancy diagonal woollen fabric is only £1 7*s.* 6*d.* A tailor coat and skirt in Fancy Bouclé Stripe (2*s.* 9*d.* the yard) costs £2; in Chicago Serge—a durable material in plain, serviceable colours (2*s.* 3*d.* the yard)—or in Camel Hair Check it is only £1 17*s.* 6*d.* and £1 15*s.* Scarborough Serge (3*s.* 6*d.* the yard) is a good material for a costume with simple skirt and seamless bodice, which would be so useful for morning wear (£1 17*s.* 6*d.*). In covert coating (4*s.* 6*d.* the yard) this costume costs 2 guineas. Mr. G. S. Morgan has Scarborough Serges at various prices, with fine or coarse rib, from 2*s.* 6*d.* the yard. Estamene Serge is 1*s.* 6*d.*, 44 inches wide. Coating Serges are 2*s.* 3*d.* Pretty fancy woollen fabrics are 2*s.* 9*d.* Of course the price of the costume depends as much upon the material as the style chosen.

Mr. Morgan offers special facilities to his clients. He will carry out suggested changes in his published styles of tailor-gowns, and will supply estimates for any design which may be sent him. I am sure that ladies will find some fascinating designs among our Artist's Sketches this month, which will look capital in Morgan's Harris Tweeds (3*s.* 3*d.*), his Inverness Suitings (3*s.* 6*d*), and his pretty Tay Suitings (2*s.* 3*d.*), all most durable and serviceable. A measurement form is sent on application for patterns, styles, estimates, etc., to George S. Morgan, Malpas, Crewe.

(*Continued on page* 28.)



YOUNG LADY'S EVENING DRESS.

Princess dress of mauve and white silk broché with demi-trained skirt and plain low bodice; puffed sleeves of the broché. Crossed draperies of straw-coloured chiffon on the front of the bodice and pleatings of the same forming epaulets and striping the sleeves. Epaulets of mauve velvet embroidered with jet and bretelles of straw-coloured ribbon, drawn in at the waist under clasps and falling in long ends; the top and ends ornamented with jet embroidery and fringe. The dress is also charming in pale green or pink with mauve chiffon and ribbon, and in yellow with white or black chiffon and ribbon. Quantity of silk required, 15 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

My Grandmother's Rag-Bag.

ONCE upon a time there was a young couple who married under happy, though not particularly affluent auspices. They had a nicely-furnished little house, well-appointed, with all the modern appliances supposed to ensure the maximum of sanitation with the minimum of labour. And when they got back from their brief honeymoon, and looked round them at all their bright, clean possessions, and reviewed the number of pretty wedding-presents which they had really been too excited to fully appreciate before, they felt what a very, very blissful housekeeping theirs was going to be. They did not realize a single want. In fact, some wants were supplied to superfluity. For instance, five silver butter-tubs (one—I beg pardon, very good electro); seven paper-knives of variously elaborate designs; more cushions than they had corners for; several lamps of such complicated mechanism that Tom foresaw rising early each day to adjust them; to say nothing of three silver tea-services, and four biscuit (not tins, or I shall have Mr. Corney Grain down on me), but biscuit-holders of divers qualities, is a "simple coming in" for a young couple who only possess one modest little maid-servant, and whose "company" is not going to be very numerous. Still Tom and Mary found so much to console them in the number of other original and useful presents, that they only made little jokes about their stores of superfluities, and stowed them away to "allow for breakage," as Mary said. And then Mary, still unconscious of a void, sat herself down in her smart, spick-and-span little drawing-room, in a smart, spick-and-span little gown, to await her callers.

Now there was a dear old lady, Mary's godmother, who had given her no wedding-present. But this had not surprised her, for the old lady, though of ancient lineage, was very poor. However, on this first day of the young bride's "at-home-ness," the dear godmother arrived. It was a hot day. She was carrying a large canvas bag. (As she happened to be an old gentlewoman, she did not consider any kind of burden derogatory to her dignity. "If Providence had placed one in such circumstances that one could not afford to pay for one's burdens to be carried, then one must just carry them one's self, that's all!") And so the good soul came beaming in, tugging her bag with her, and whilst Mary divided her emotions between pleasure at seeing her godmother, wonder at what the bag might contain, and a little bit of snobbish fear lest any very fine callers might arrive and scoff, the ancient dame recovered herself.

"You poor things," she gasped, as she wiped her brows. "*I knew nobody would think of giving you any old linen rags!*"

And nobody had. And here were the "poor things," with every garment, duster, and cloth whole and sound about them, and not one shred of old linen with which to tie up a cut finger, or apply a soothing application to a burn or scald. In a flash Mary realized that there *was* a void, a very distinct void in her span new surroundings. And that void was the absence of relics of the past. For without the relics of the past, where would our present be? It would be crude indeed. The past may be vastly inferior to the present, but it is to the existence of the past that we owe the existence of the very superior present. And this chain of platitudinous moralizing leads me to my point. Which point is this. That there is an accumulation of useful information in the experience of our forbears which we are too apt to ignore in our eager rush after new lights. I propose to unearth this knowledge; to dig deep down into the rag-bags of many generations, in which I know I shall find many precious old bits of goodly brocade and unparalleled silk or satin. Homely stuffs there will be, too, but of a texture and quality not matched in these superior modern days. And all these little scraps from grandmother's rag-bag will be precious in their degree—quaint and antique mostly, but precious always.

So my rag-bag is not literal. It is just a collection of queer old books, of varying dates, sizes, and styles, with the lore of forgotten ages written in them. Very brown was the ink, and very erratic the spelling of the good notable housewives who recorded every recipe which had been tried and proven to be of use. But very earnest were those brains which devoted themselves to housewifely lore, and very capable the fingers which executed the brain's command.

From a queer little parchment-covered, brass-bound MS. book, I cull the following, which may be counted as a linen rag:—

"A cure for cuts and wounds.—It is not generally known that the leaves of geraniums are an excellent application for cuts where the skin is rubbed off, and other wounds of that kind. One or two leaves must be bruised and applied on linen to the part, and the wound will become healed in a very short time."

I delve again, and this time I fish up this delightfully useful little scrap of linen rag:—

"For the hiccough.—Drop a single drop of oil of cinnamon on a lump of double refined sugar. Let it dissolve in the mouth leisurely (the original says 'leisurely'), then swallow it. This is a most pleasant and agreeable stomach medicine which seldom fails."

(Cinnamon has been pronounced by many of the medical faculty to be invaluable in treating influenza.)

Another valuable shred, which I can personally vouch for, is the following:—

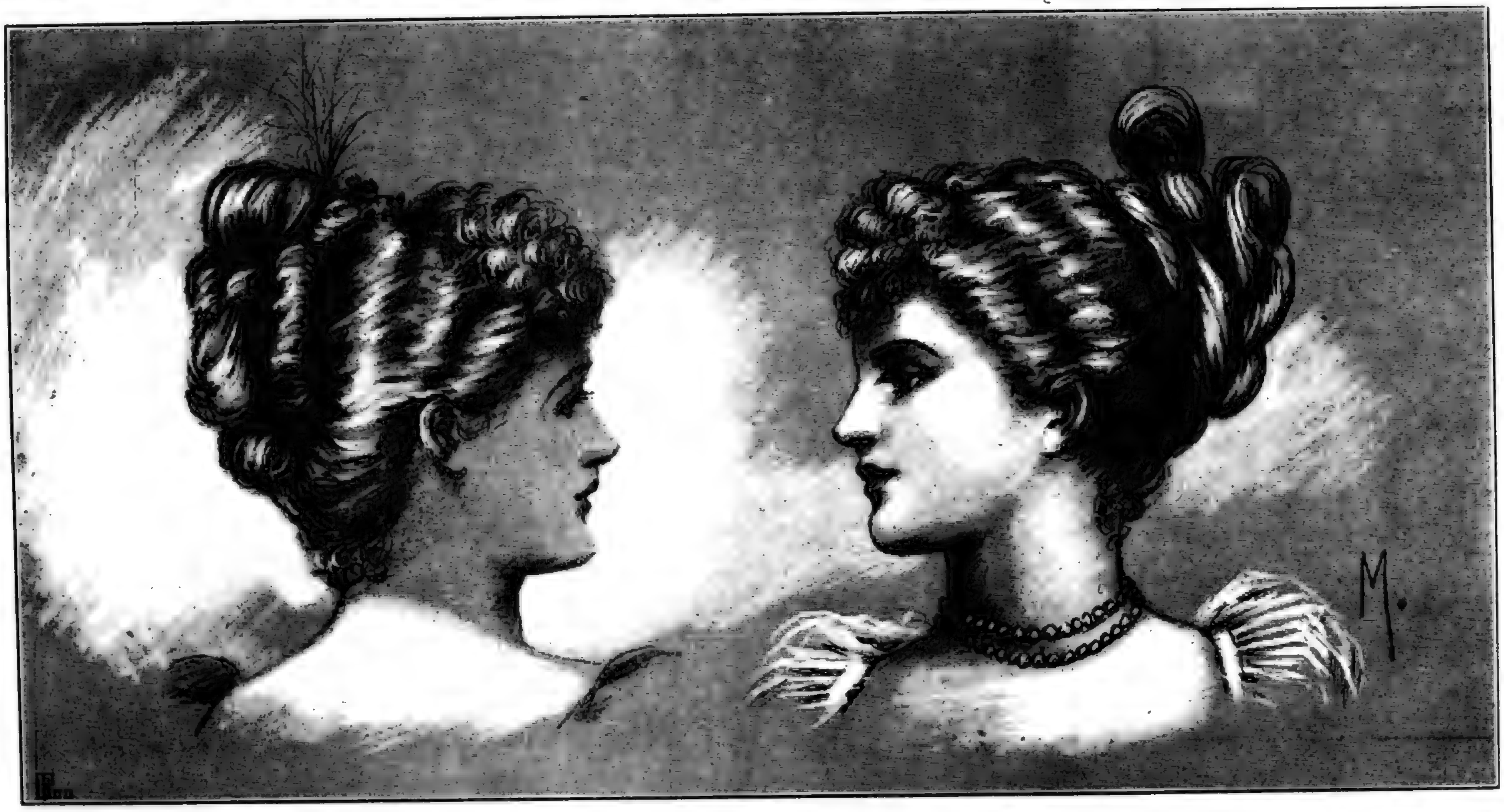
"For diarrhœa and dysentery, in children or grown-up people.—Take as much powdered cinnamon as will lie on a sixpence. Mix it with one large teaspoonful of the best arrowroot. Then add gradually half a wineglass of cold milk, and give it to the sufferer to drink."

And finally, here is a simple help for poor mothers who are distracted by bronchial coughs and colds among the little ones:—

"Take honey in the comb, squeeze it out and dilute it with a little water, and occasionally moisten the lips and mouth with it. It is a simple remedy, and has never been known to fail, even when the children's throats have been so swollen as to be unable to swallow."

Of honey my grandmother's rag-bag has much to reveal. These revelations must wait for further delvings. These delvings will probably produce many rare bits of stuff which will help fair ladies daintily to "adorne their Persons, Tables, and Closets, with Beauties, Banquets, Perfumes and Waters," if only they will have patience with the prosiness of

THE OLD LADY.



FASHIONABLE COIFFURES.

These illustrations show two fashionable styles of dressing the hair for evening dress. In fig. 1 the waved hair is drawn back and arranged in light rolls and a butterfly bow, and ornamented with flowers and an aigrette. In fig. 2 the hair is arranged over one of the Merveilleuse Hair Frames, brought out by Mr. André Hugo, of 180, Sloane Street.

COLOUR-BLINDNESS is a common defect in the sight of children; it is occasionally produced by diseases of the eye, but in the majority of cases the child is born entirely without colour sense, or else everything appears to it in a varying shade of grey. Red, green, and blue are the colours in which the colour-blind are usually defective, by far the greatest number being unable to distinguish red, objects in this colour appearing to them in some other shade. Next to these are the green-blind, who cannot distinguish this colour. Cases of blue-blindness are far less frequent; they are, in fact, rare. It is not always easy to find out whether a child is colour-blind or not; now and then it will call a colour by its wrong name from perversity, and simply because it has been corrected for misnaming it. The plan usually adopted is to put together a quantity of skeins of wool in different colours, to pick out one, red, green, or purple, and ask the child to match it; the result of its effort to pick the same colour out of the mass will soon show whether the sight is defective or not. Colour-blindness is much more common in men than in women; girls are early trained to distinguish colour by means of their clothing and needlework; boys have fewer opportunities for acquiring this knowledge. Amongst men colour-blindness is more common among labourers than among men of the middle and upper classes, education having had considerable influence in this matter. Training in colours should form part of every child's education, and the study may easily be made attractive.

Hints for the Household.

A CAPITAL substitute for a hall stand, in a passage or hall where it is more convenient to spare a corner than a portion of the width or flat wall space, is to fit a corner, or a recess if there is one, with pegs and a shelf six feet from the floor, to form a hanging cupboard for coats and cloaks. There must be an upright board on the floor to keep out dust and flue, and a stained or polished pediment on the top of the cupboard would add greatly to its appearance. The curtains, for there would of course be no doors to the cupboard, might be of serge, plush, or any rich heavy fabric in a colour that would harmonize with the decoration of the hall. A hat rail with a mirror in it, and an umbrella stand would be needed, but these would not take up much space.

THE tradition is that if the oak gets into leaf before the ash we may expect a fine and productive year; but if the ash precedes the oak we may anticipate a cold summer and a poor harvest. It is a curious fact that during the present century we have had dry and warm summers, with abundant harvests, in the years when the oak displayed its foliage before the ash, and wet, miserable summers and bad autumns in the years in which the ash was in leaf before the oak, but when the two species of trees came into leaf about the same time the years have not been remarkable either for plenty or the reverse.

WHEN paper is disfigured with stains of iron it may be perfectly restored by applying a solution of sulphuret of potash, and afterwards one of oxalic acid. The sulphuret extracts from the iron part of its oxygen, and renders it soluble in diluted acids.

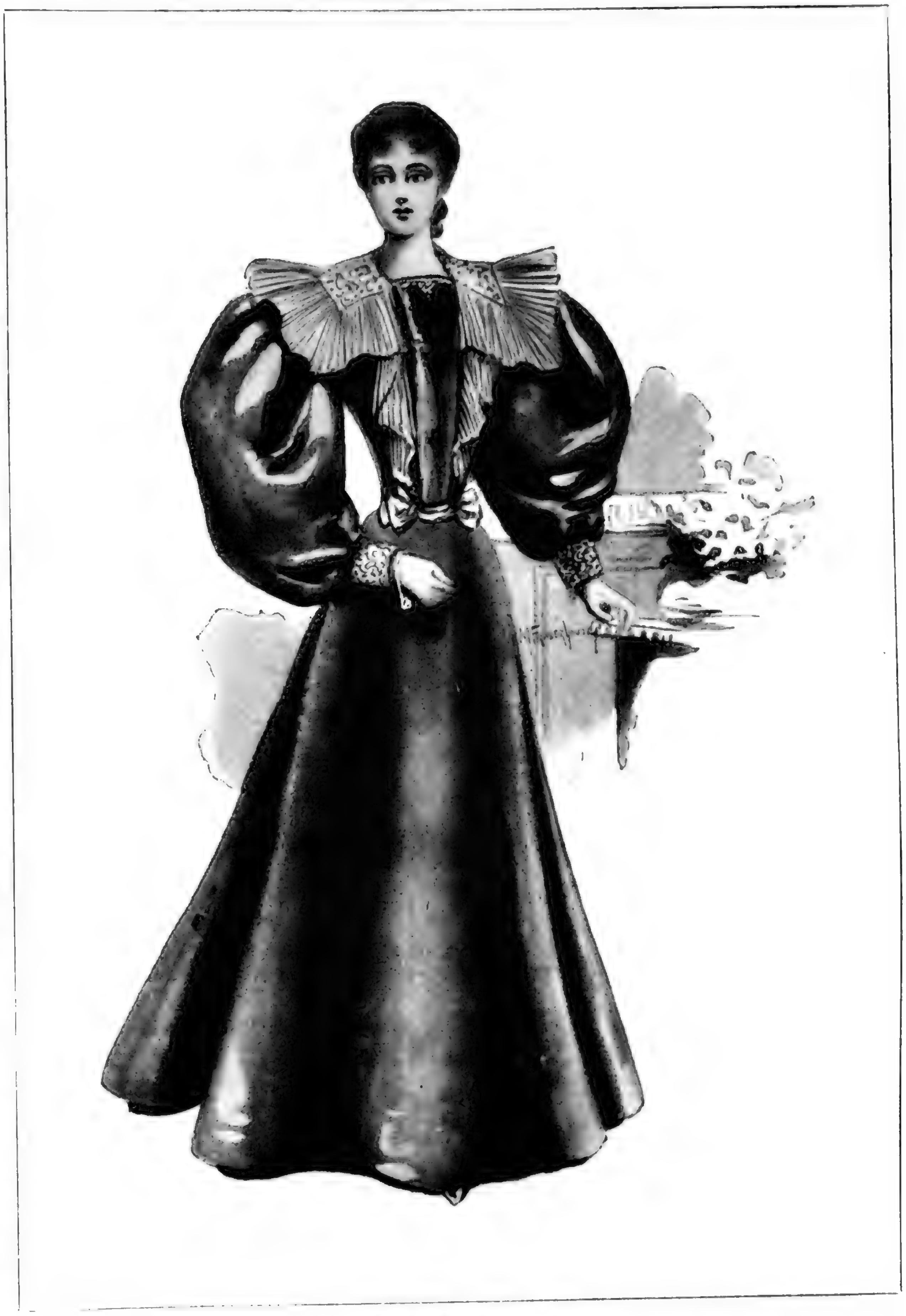
THE most simple but at the same time very effectual method of removing spots of grease, wax, oil, or any other fat substance, is by washing the part with ether and placing it between white blotting paper. Then with a hot iron press above the part stained, and the defect will be speedily removed. In many cases, where the stains are not bad, rectified spirits of wine will be found to answer the purpose.

A GOOD percolator is as good a coffee-pot as can be found. Put in the coffee, pour over it the freshly boiling water, place the pot on the stove, where it will keep very hot; when the water has run slowly through the coffee, draw it off, and pass it through a second time. When it has again passed through, let it stand to settle for a few moments, then draw it off into a clean heated coffee-pot and serve.

THE artistic effect of stained floors is considerably handicapped by the labour of keeping them in the requisite degree of polish, and by their draughtiness, unless the floor is thoroughly well laid; an ill-kept stained floor is the reverse of artistic, and a cold floor is subversive of health and comfort. Felt is generally used as a floor covering under rugs, but a far better material, both cleaner and nicer than felt, is the "Kabul," sold by Burnet and Co., of King Street, Covent Garden, at 1*s.* 1½*d.* per yard. This material is a yard wide and is superior to felt in one important respect, it does not harbour moths.

PROBABLY many of our readers have from time to time tried various "Firelighters," in the hopes of doing away with the waste which occurs in every household in the matter of firewood. But, hitherto, the fault of the majority of such lighters is "they make a grand blaze, *but they take such a lot of lighting.*" So that when the "Never Fail" firelighter, at four-a-penny, was sent us to try it came as a surprise that it blazed up in a moment, and rapidly lit a good fire in a grate (purposely selected) in which to light one at all is a matter of time and trouble. This invention is a time saver too, *no* paper or wood whatever being required, merely a thimbleful of cinders or coal at the bottom of the grate and one lighter, the coal being laid in the usual way above it, also. These lighters would be invaluable to revive a dying fire.

THE comparatively high temperature that prevailed at Boulogne throughout the long spell of cold weather in January and February, should make this cheerful and easily reached French seaside town a favourite winter resort in future. That there should exist a place with a climate almost as mild as that of the Riviera, within a four or five hours' journey of cold and murky London, will come as a surprise to many of the people who only know Boulogne as a landing-stage and station, and are quite ignorant of its attractions as a place of residence. The twin towns, for the old walled-in town is quite distinct from the modern part that occupies the flat ground near the harbour and sea, have many charms to attract strangers, and it is an easy matter to live there easily, gaily and cheaply. The country round Boulogne is extremely pretty, and excursions by road and rail are full of interest and far from costly. But chief amongst all its attractions is the fact that it is so near London and so very accessible.



An At Home Gown.

Dress of mignonette green faced cloth, with plain bell skirt, short-waisted open bodice and full bishop sleeves. The box-pleat in front of the corsage is of mirror green velvet embroidered with silver at the square cut top. The collar and cuffs are of cream guipure over pink, and the collar is bordered with a pleating of pale pink chiffon, continued down each side to the waist, meeting the short draped band and bows of cream silk that cross the waist in front. This dress is equally pretty in electric-blue or grey and pink, and may be copied in silk or one of the new crépons. Quantity of cloth required, 6 yards.

For Prices of Paper Models and Flat Patterns see Page **28.**

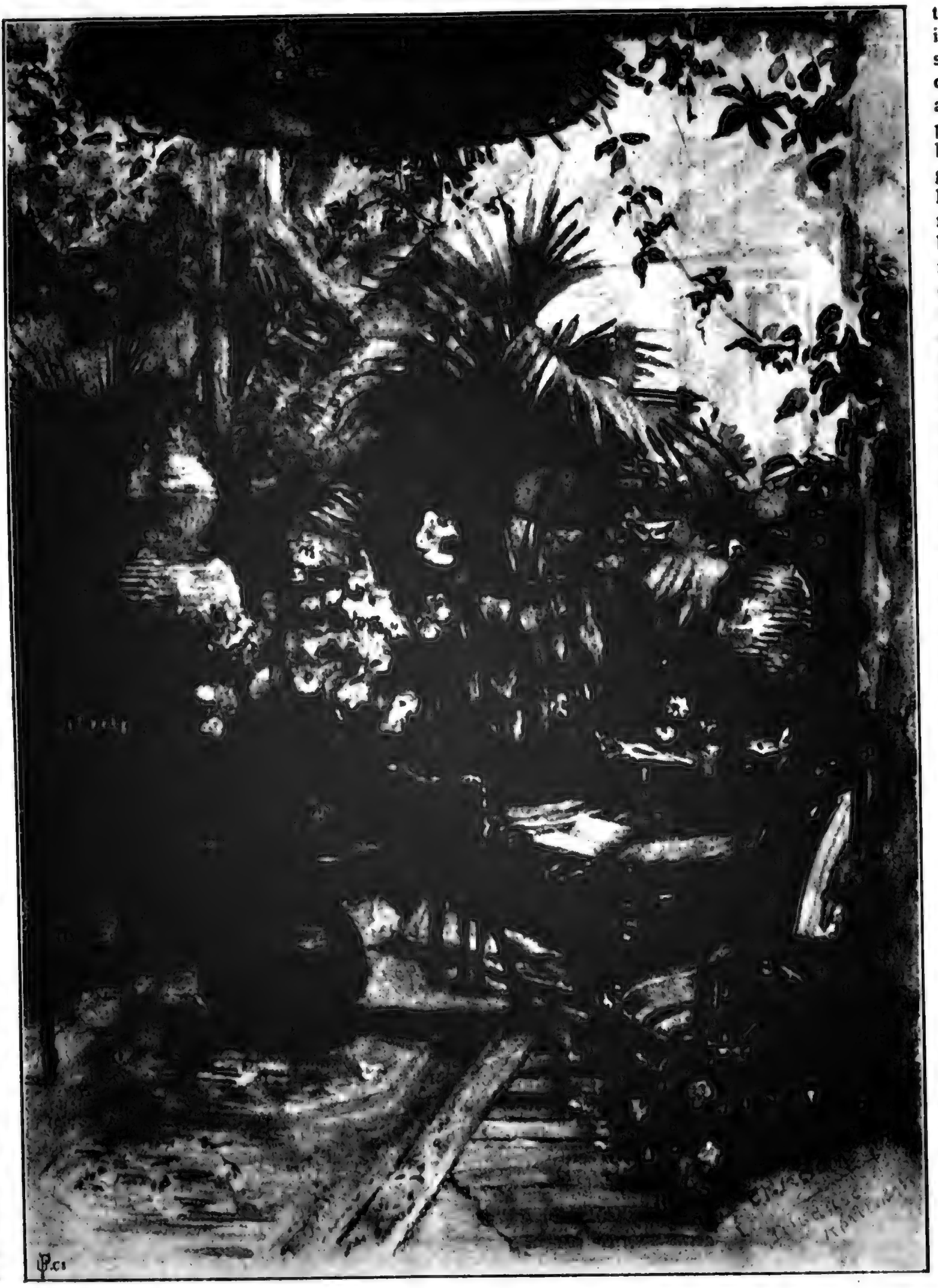
THE already efficient and compact apparatus for heating greenhouses, conservatories, poultry-houses, aviaries, etc., etc., made by Mr. Richard Evens, of Baker Street, have been lately still further improved, the necessity for an outlet pipe having been altogether done away with, so that the oil stove is now perfectly self-contained. Thus, there is now no necessity for knocking a hole in the wall of the house the stove heats in order to let out any noxious fumes that might be injurious to plant life, and this most perfect heating apparatus is portable within the walls, being easily moved about as occasion requires. By a new contrivance steam can be got up and heat diffused in literally five minutes, and there is a very knowing little arrangement which allows the lower tube to be kept free of dirt by means of a flue-brush. The heat these Patent Tubular Oil Stoves are required to give can be regulated to a nicety. The saving they effect in one short winter is considerable, for they are by no means fire-eaters, and do not require any but the most simple attention.

ON CONSERVATORIES.

By Mrs. Talbot Coke.

The conservatory, "according to Cocker," is, to my mind, utterly devoid of interest or pleasure, and, indeed, when it opens into a room it partakes of the tortures of Tantalus, and therefore—unless, indeed, I might work my will therewith—I would personally just as soon be without it.

For where is the *real* enjoyment in a glaring glass-house, with tiers of white shelves and tidy self-respecting plants sitting in rows as prim as a board school? You peep in, but cannot enter, for the floor—for some inscrutable reason—in such a house is always in a state of slop! These being my views as regards the commonplace conservatory, my readers will guess that when I had a finger in the pie I enlisted the powers that be on my side, and the result was an erection, of which my picture shows but a portion.



It is a square conservatory, with vaulted roof, and covers some eighteen feet by twenty-two feet ground space outside the morning room, whence was taken the sketch I put before my readers.

The erection being built against part of the house, made one side masonry, not glass, this we concealed, however with virgin cork, arranged with frequent large pockets for such ferns and trailing plants as would content themselves with watering from a hose when necessary.

Below this virgin cork is a long-shaped deep tank with a small fountain in the centre. This we surrounded with an irregular pile of blocks of the pretty white Derbyshire rock or coarse spar, which also made the outline of the floor proper, of which more anon.

In this rocky border we left spaces for pots of ferns, or in spring fragrant hyacinths, or anything else which could be brought in from the ordinary greenhouses far away from the house, the flowers in which are therefore no enjoyment to anybody.

The next thing was to decide on the disposition of the floor space, for we sternly set aside the suggestion of the erector that "nice sloping stages all round the three sides was the most usual, etc.," and decided on *one* strong shelf round these (just to raise the back plants sufficiently) with, at the end seen in the sketch, a wide, deeply-dug bed of earth in front of it, irregular in shape, and its curves followed by a rocky border of the glistening spar.

A narrower border runs round the rest of the house, and a small round border edged with spar surrounds each of the "uprights," round which twines the creeper, which makes the pretty festoons seen in the picture, and when we had spread some inexpensive rugs on the floor and set about some wicker chairs and little tea-tables, the result was almost my ideal.

The one flaw was too much glare. This we obviated by having the whole of the end and part of the roof "dabbed" a cool pale lettuce green, and a further improvement was the hanging of some gay Arab flags, which also broke the glare overhead, and the Japanese lanterns, which, with fairy lights, set about near the fountain, and a tall lamp with a red lamp-shade made the place so pretty at night.

But it was for afternoon tea on a wet day, or in winter, that it was such a joy (we had it kept at an even temperature of 60 deg. or so, and 65 deg. in the evening). On a winter's afternoon it enabled us to put off tea by lamplight almost entirely, and to take a book or one's work there on a hopelessly wet day was a delightful change.

Perhaps I shall shock some of my readers by saying that I did not encourage too many flowers therein. The gardener would have loved to move bodily all the contents of the other houses, but our idea was more a refreshing tangle of greenery, broken here and there, according to season, by bold groups of colour. Tulips, hyacinths, and pots of lilies of the valley made it delicious in early spring, with big bushes of fragrant yellow genista and tall arums. Then came masses of red and white azalea, then the beautiful big Malmaison carnations, and so on until—perhaps the prettiest time of all—November and December brought in tall pots of the huge Japanese chrysanthemums, with their varied colouring. Now, I think, even in the modest space of the tiny greenhouse off many a small country house, or the wee square glass erection often seen half-way up the stairs of a town one, far more effect and pleasure could be ensured by following somewhat on the above lines than on those on which folks' ideas usually travel in the matter of conservatories—which, indeed, usually "conserve" nothing, for when the flowers are over, *out* they must go, if in a town, to the leads or back garden, there to become literally wreckage and rubbish.

I always long to try my hand on some such little glasshouse. I should begin by removing all the stages and painting the woodwork a cool lettuce green.

The next step would be to have the whole of the glass "dabbed" thinly with pale green (if well done and a sufficiently *yellow* green this doesn't darken enough to really rob the staircase), and when a cosy cork carpet in green or dull red was fixed in over the floor we should be ready to set to work ourselves. As I am, in this second object-lesson, supposing economy to be the order of the day, I make no apology for having sundry old packing cases of various sizes brought on the scene, a bale of good virgin cork, a strong hammer, and a box of French nails. We proceed to cover the bottom and sides of the boxes irregularly, and leaving plenty of "pockets" for ferns and trailing plants, for these boxes are to stand on end at the back of the little house, and the tallest ferns, palms, etc., we can muster must stand *on* them, the pots hidden by the chevaux de frieze of cork we have taken care to arrange in the covering.

It saves, by the way, much time to run a coat of brown stain over the boxes before putting on the cork, as it is difficult to hide all the deal.

Now one could never hope to compass enough earth in such a little place as to make big things really do well, so I would counsel a sack or two of good cocoanut fibre being heaped amongst it in front of the packing cases, and fenced in by an upright piece of deal, covered with virgin cork, being fixed across the floor.

In this fibre we can sink one or two boxes, covered with cork and filled with good earth. A tea chest with two inches or so of "drainage" at the bottom answers admirably.

These boxes I would reserve for a few bulbs in spring, nasturtiums in summer (but these shall ramp everywhere in *my* little greenhouse!) a pretty chrysanthemum or two would carry one on until the time to plant the bulbs, and when one can buy over 1200 bulbs for a guinea at Mr. Carter's, of Holborn, a few hyacinths and jonquils, not only for our boxes, but for sinking in pots amongst the fibre, are surely within our reach.

The great mainstay of such a little house is, however, in the filling of several large pots with good soil and planting therein some good healthy roots of the common wild ferns—Filix mas and Filix fœmina being the most effective. Dwellers in London can buy these in early spring at a penny each, by the way.

Now supposing our glass-house to be some 12ft. long, 10ft. wide, I should apportion 5ft. to the greenery, and should devote the rest of the space to seats.

To this end I would hide the lower row of panes at each side with a sort of fitment of red and gold japanned leatherette over wood, and below this would come the low broad seats made of strong basket-work, with mattrass cushions, covered with striped Zanzibar grass cloth.

Notes • on • News

A NEW fad has been lately started by a well-known actress, who is making a collection of eye-glasses belonging to celebrities. She already possesses a considerable number, and if the craze should spread, eye-glasses will form a heavy item in the expenditure of the "lions" who wear them. The search for old paste and cut steel buttons and buckles is more determined and eager than ever, but as these ornaments can be put to practical uses it is easier to understand the keen interest taken in their chase.

THAT energetic body the Ladies' Kennel Association has settled the date of their First Dog Show. It is to be held at Ranelagh (what an old-world sound the name has!) on Saturday, June 8th. The Association fills a decided want and is deserving of the support of all lovers of dogs. Why should there not be a similar attempt to band together the rapidly increasing numbers of lady cat fanciers in a Ladies' Cat Club? or the L. K. A. might lengthen its appellation, and objects, into the Ladies' Kennel Association and Cat Club, which would be preferable to starting a fresh society.

A THOUGHTFUL article on the Physical Culture of Youth, by Mr. Noble Smith, the widely known surgeon to All Saints' Children's Hospital, appears in the *Clinical Journal* for February 27th. Though agreeing cordially with much that he says, especially on the subject of food, and the insufficiency, both in quality and quantity, of that usually supplied in schools, we cannot help thinking that there is a little exaggeration in his view of the injury caused by the weight of the clothing worn by children and its pressure on the shoulder. The actual weight of a child's clothing is very slight, and this weight is nearly always distributed between the hips, the body, and the shoulders; there is rarely any pressure of shoulder-straps; the stays, without being in the least tight, give a firm foundation to which clothing can be attached and do not depend on the shoulder-straps for remaining in place. Nevertheless mothers should read the article (the journal costs *3d.* only, and is published by Burroughs, Wellcome and Co., Snow Hill Buildings, E.C.), for it is both interesting and instructive, and Mr. Noble Smith is an authority on all hygienic matters connected with children.

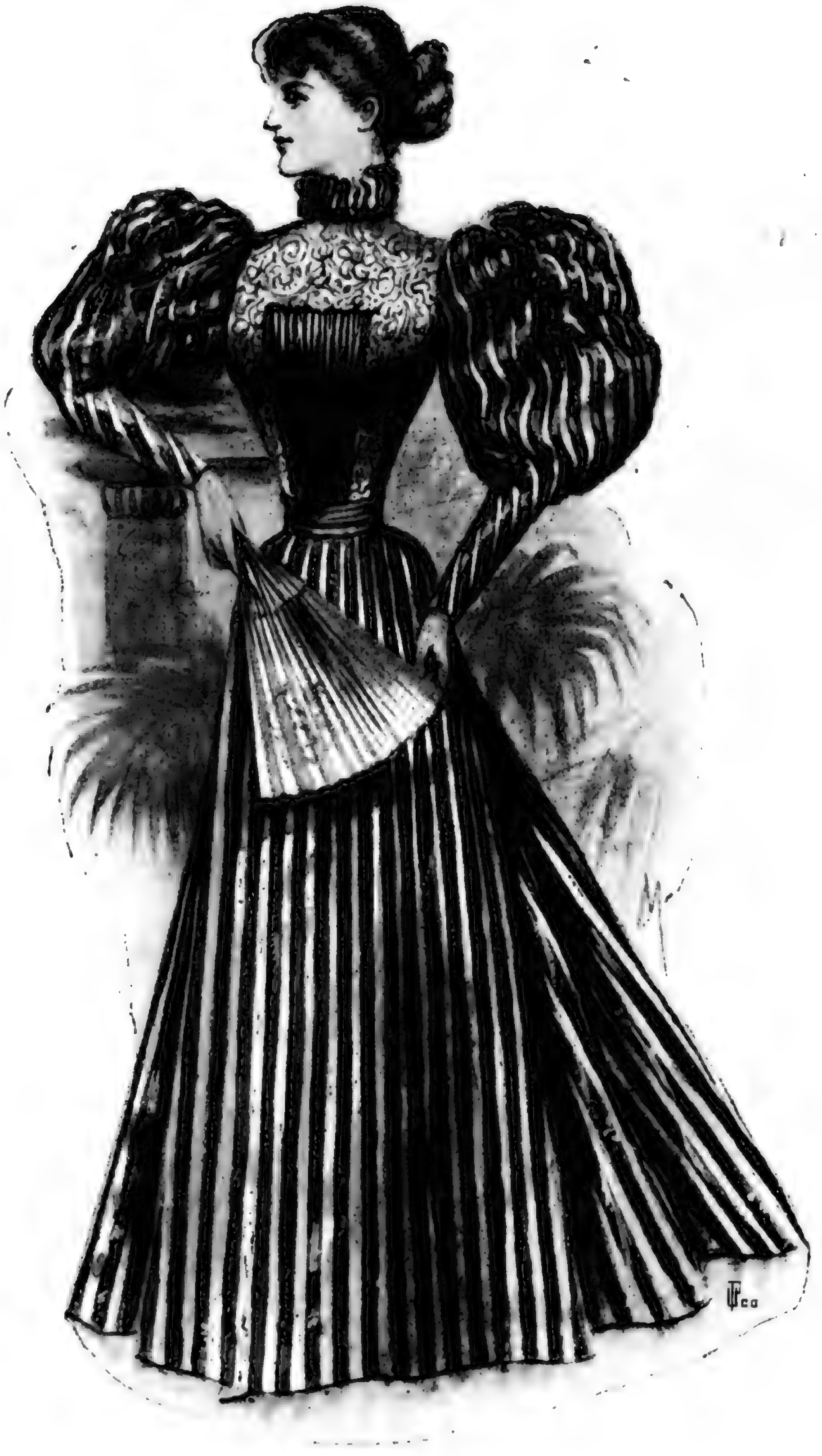
A CURIOUS and ingenious contrivance for the benefit of juvenile artists, whose ambition to draw correctly is beyond their power to do so, comes from Germany under the somewhat awe-inspiring name of the "Dikatopter." The apparatus is simple enough and consists of a folding stand to which is attached a small camera containing mirrors and an eye-hole. The picture to be copied is placed on a desk attached to the stand, the camera is adjusted and a clear reflection of the picture or subject to be drawn is thrown on the paper. A little care in the adjustment of the frame, the camera, and the light is required, but the apparatus may be used in copying from life or models as well as from the flat, and the size of the figure to be reproduced may also be increased or diminished by changing the mirrors in the camera, and altering the distance between the camera and the object to be drawn. The "Dikatopter" is small and portable, the whole of the apparatus with mirrors, drawing-pins, etc., being contained in one small box which may easily be carried in the hand. The apparatus may be obtained from Mr. Rudolf Schwarz, 41, Reisnerstrasse, Vienna, and the cost is about ten shillings.

OUR animal-loving readers should not fail to pay an early visit to the interesting arrival at the Zoological Gardens—Mdlle. Giraffe. She has the honour of being the first of her race—South African—which has graced Europe with her presence. She is two years old, stands about 12 feet high, and is quite gentle. She made herself quite at home in her new quarters, sniffing round to examine every corner, and evidently enjoying her meal of clover hay. In colour, she is dark, with large coloured spots, set closely together. Her predecessors at the Gardens hailed from North Africa.

IT was no easy matter to convey her ladyship from Southampton to London, for the box in which she travelled from the Cape was 12 feet high, and this could not pass through the tunnels. Mr. Bartlett was however equal to the occasion, and had the cage lowered to 8 feet, so that the poor prisoner was almost in a horizontal position; but even then the engine driver was apprehensive that the box would not clear the tunnels. He reduced the train's speed almost to a standstill on approaching the first one, and found that there was just six inches to spare. The "little (?) stranger" was conveyed on a trolley from Waterloo to the Gardens, and released from her long confinement.

AT a fashionable dinner party, the other night, the table was decorated in a novel and picturesque manner. A piece of plate-glass about a yard long and half a yard broad occupied the centre, and was banked with moss and centred with a pile of irregular pieces of rock-salt on moss. At the four corners stood silver candlesticks, each connected with the other by white satin ribbons, from which depended (imitation) icicles. The base of each candlestick was sunk in frosted moss, and the satin candle shades were also frosted.

THE fashionable perfume, for which there is a perfect rage, is the "Rhine Violets" scent of the 4711 Depôt, in New Bond Street. It will long outlast the more ephemeral passion for violets as a bonnet and hat trimming.



A HOME EVENING GOWN.

Skirt and sleeves of black and white striped silk; the sides of the bodice of the same or of plain black silk. The upper part of the bodice is a yoke of cream lace on white silk continued in two points on either side of the back and front, the points ending under the black satin folded waistband. The centre of the bodice, front and back, is an accordion-pleating of rose-coloured chiffon, and the ruffle round the neck is also of rose chiffon. The full sleeves are caught with jet ornaments. For half mourning the dress may be carried out entirely in black and white. Quantity of silk required, 14 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

Underclothing and How to Make It

FINE cambric and lawn are still the recognized materials for dainty underwear, and there is no diminution in the amount of lace trimming employed, or in the elaboration of shapes and garniture.

Some of the newest chemises are now being made with epaulets in place of sleeves; the epaulets are either short and rounded, mere little shoulder caps of lawn and lace, gathered at the top, or else they are much longer, coming well down the side of the armhole, square at the ends and mounted without fulness. The yoke, or front, is a mass of lace insertion and edging, very little embroidery is in fact now used in trimming underlinen, lace and ribbon supply all that is needed, the laces with little holes through which narrow ribbon is run being a favourite kind.

The sketches of chemises show some of the new shapes adapted for wearing with dresses made in different styles. No. 1, to be worn with an Empire dress, is drawn in just above the waist by ribbons passed through openings worked in the material on either side of the groups of tucks ornamenting the front. A kind of little Spanish jacket of lace, with lace epaulets and ribbon shoulder knots, complete this model.

No. 2 is gathered at the top and ornamented in front with a big butterfly bow of lace; ribbon bretelles with shoulder knots and lace epaulets give the finishing touches. A very quaint and novel shape is No. 3, the front and back being suspended over the shoulders by ribbon braces; these braces are crossed at the back and secured with bows as in front. The crossed fronts are mounted on a band of guipure insertion lined with ribbon; this model may be worn with a loose morning gown, or with a tea-gown.

No. 4 is another Empire chemise, with lace or embroidery covering the join that connects the two parts, and fastened on the shoulders with bows of ribbon. The last chemise, No. 5, in the 1830 style, is intended for wearing with dresses having the long shoulder seam of that period. It is very important with these dresses that there should be nothing in the underclothing to interfere with the perfect fit of the shoulder seam of the bodice; anything, even the trimming of a chemise, that caused a lump or bulging in the seam, would quite spoil the effect of the dress.

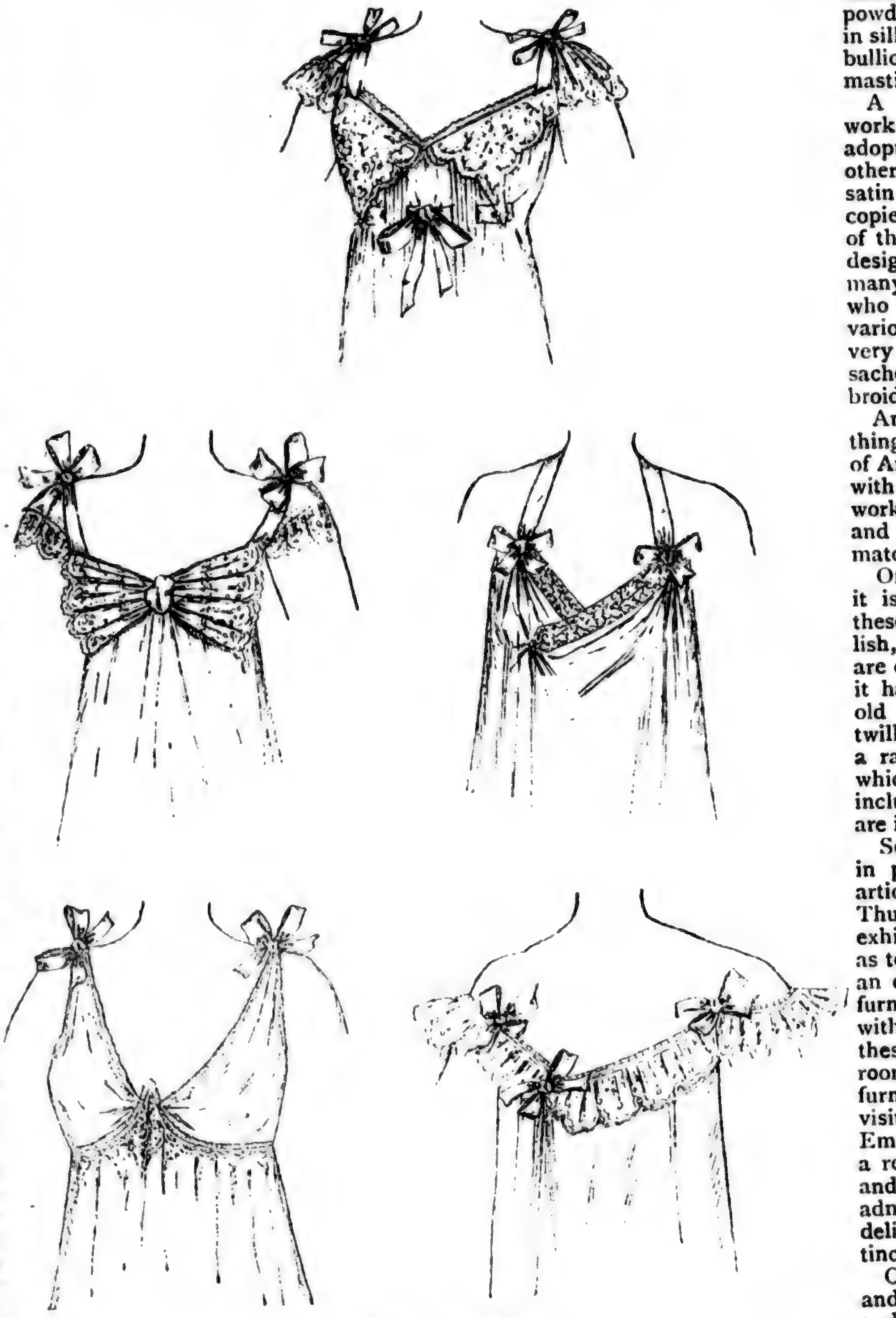
A four inch wide band of guipure insertion forms a very pretty and simple yoke for another chemise; it is carried straight across the chest and runs up to a point on the shoulder, where the front and back are fastened with a small button. The lower part of the armhole, below the lace, is trimmed with a very narrow edging to correspond.

Square openings at the neck are rather fashionable for night-dresses, especially for those made of thin materials for summer wear. The plainest of these are mounted on a square yoke with a band of guipure insertion round the edge and another band round the square opening at the neck. The full bishop sleeve is finished off with a plain band of guipure to match. Another model fastens on one side of the square neck opening, a close group of very fine tucks occupying the centre of the front. The neck is finished off with a band of material and ribbon run through buttonholes, and a narrow lace-edged frill; the ribbon ties in a bow above the opening, and the sleeves end in bands with ribbon and bows and a wide lace-edged frill.

Night-dresses are also made with deep frilled collars bordered with lace and mounted with gathers at the neck, or with groups of fine tucks extending a few inches below the collar band. Sometimes the collar is cut in a series of points round the edge, a prettier arrangement than the plain round collar. Square collars edged with a deep frill ending in revers on either side of a finely tucked front, cut off straight at the top and trimmed with lace, and many other shapes are all in vogue; pretty effects are easily obtained by using spotted cambric, the spots being embroidered in white or colour, for the frilled collar and the frills on the sleeves. These frills are edged with lace sewn on flat.

Sleeping jackets are a great comfort on cold nights, and may either be of fine flannel or flannelette, or of China silk with embroidered muslin frills. The prettiest are made with a yoke edged with a frill, a turned-down collar bordered with lace, and frills finishing off the bishop sleeves.

The divided skirt is decidedly gaining in favour, and finds a place in the wardrobes of many women who are anything but advanced in their ideas, and not in the least anxious to be reckoned amongst the ranks of the New Women. For the summer these comfortable garments may be made of surah lined with veiling or thin flannelette, or of serge, alpaca, or any suitable dress fabric. We may call our readers' attention to the fact that we have, at our Paper Pattern Depôt, 95, Regent Street, an excellent pattern of a divided skirt with a slight alteration on the ordinary shape which greatly increases the comfort of the wearer and the durability of the skirt. The price of the pattern is 6½*d.*, post free.



Some New Chemises.

New Needlework.

A SPECIAL exhibition and summer sale of needlework will be held at the Royal School of Art Needlework, Exhibition Road, South Kensington, during the latter half of May, but before this, on the first Thursday in April, a great many new and very beautiful specimens of the embroideries executed at the School will be on view.

Most charming are the complete writing-table sets, comprising blotter, paper case, Bradshaw cover, cases for telegrams, etc., in pink linen in a delicate shade, embroidered with flax thread in white, cream, and shades of pink. These are ideal sets for summer bedrooms, but perhaps not quite so practical as the similar sets in blue linen embroidered with wools in shades of oak.

Some new cushions are made of printed satin; the material is specially designed and made for the Royal School of Art Needlework, the bold conventional design being outlined with gold thread. The colouring in these printed satin cushions is very artistic. A delightful innovation may also be found in the French cushions of brocade in dainty Louis XV. designs, striped at intervals with bands of inch wide fancy ribbon, and powdered with sprays of flowers worked in silk and small patterns in paillettes and bullion. One of these cushions on a mastic ground is especially tempting.

A special feature is made of prepared work in French styles; the work is adopted for cushions, work-bags and other articles, chiefly of satin, but also of satin de luxe, and the designs are exact copies of old French work. The beauty of this work lies in the graceful, fanciful designs and the harmonious blending of many shades of colour; clever workers, who have also good taste in combining various hues and tints, will find this work very fascinating. Small table covers and sachets are charming in this French embroidery.

Another novelty—there is always something new to be seen at the Royal School of Art Needlework—is a hassock covered with grey canvas, on which a spray is worked in wools and gold thread, the sides and under part being covered with serge matching the wools.

Of the embroidered quilts and couvrettes it is difficult to speak in terms befitting these superb pieces of work. Old English, Spanish, French and Italian designs are copied with an exactitude that makes it hard to distinguish the new from the old work; one of these lovely quilts in twilled linen is embroidered all over with a rambling design, chiefly in outline, in which an immense number of stitches, including the very effective coral stitch, are introduced.

Some marvels in work of this kind, and in piano covers, altar backs, and other articles, will be exhibited on the first Thursday in April; the entrance to the exhibition is free, there is no obligation as to making purchases, and visitors enjoy an opportunity of seeing the treasures in furniture, glass, china and brass work with which the suite of rooms devoted to these tempting goods overflow. The oak room, which is specially devoted to old furniture in carved oak, is well worth a visit, and there are some suites of genuine Empire furniture that make one long for a revival of that much abused but quaint and graceful style. The furniture is in an admirable state of preservation, and its delicate white and gold colouring is distinctly pleasing.

Old Dutch brasses are well represented, and there is a capital collection of French and Scottish cooking pottery.

THE woman with a health fad renders the lives of all her friends a burden to them. A casual cough is spoken of with gloomy brow as probable consumption, a touch of lumbago formulates itself as incipient spine disease, and the oppression caused by the constrictions of a fashionable corset is rapidly diagnosed as heart disease. She is ever full of remedies, has an invaluable cough-mixture from a foreign doctor, a nauseous hot brew which a country nurse has told her is the best thing for a cold, and a marvellously-concocted liniment, which applied vigorously and externally is an actual cure for everything. The fads in connection with houses are innumerable; all manner of diseases are prophesied to those who live on clay, rejoice in picturesque, oldfashioned roofs, and view life from beneath the kindly shade of ivy, wistaria, or Virginia trails. Yet they survive, and the world goes on.

PERSONAL APPEARANCE, HOW TO IMPROVE. Wear the "Immovable Scalpette," made only of natural grey hair, from 21*s.* to 10 guineas. Shaded Grey Pompa Fringes, 21*s.* to 4 guineas. T. S. BROWN, 3, Leece Street (top of Bold Street), Liverpool.

Lessons in Millinery, No. 24

APRIL with its smiles and tears brings also (even to the possessors of the very slenderest purses) some sort of smartening up in frocks and millinery, and probably most of my readers and pupils are anxious to have new patterns on which to model their spring head-gear, and I will, therefore, give some general outlines to go upon.

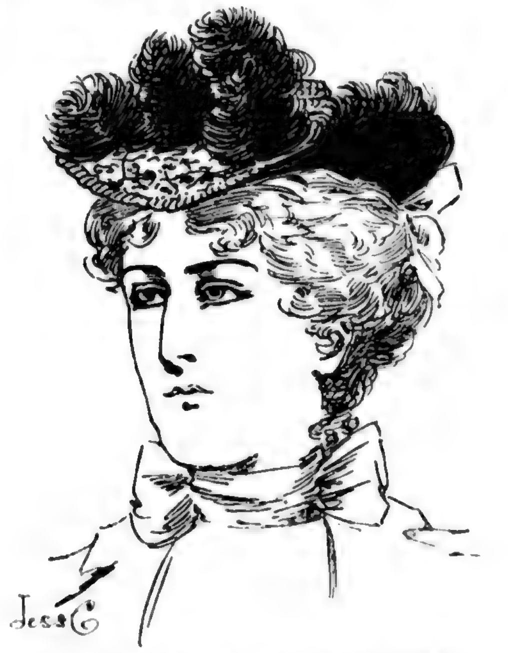


FIG. 1. HELIOTROPE VELVET HAT.

Crowns are *all* growing in height, as I predicted some time ago would be the case, and as, personally, I like high crowns much better than low ones, I announce their present absolute reign with pleasure; though at the same time I am giving you for the first model a hat with quite a low crown, as it is also a new and an exceptionally charming shape, and many of my pupils assure me they cannot wear the higher ones at all.

There is a decided inclination towards much larger bonnets of every kind; indeed, I foresee that pretty English faces will ere long be hidden beneath the genuine poke again, and not under the pretty and elegant trifles which we have called the "poke" of late years. You will see in illustration, fig. 2, some sign of the coming shape, although this is quite a moderate beginning. You will see it is trimmed with one of the greatest novelties of the year, *lace* flowers, without which no hat or bonnet of the season will be considered quite the right thing. In the model I have given there is no other trimming but the lace tulips, but they will be mixed in many of the hats with many other flowers, and (I presume with some idea of substance and shadow) it will be particularly *chic* to have the flowers made of silk or velvet in their natural colourings shaded with the same flower made in black lace with yellow centres. For instance, one of the newest bonnets I have seen was trimmed with a mass of tulips in every variety and contrast of colour, surmounted by two black lace tulips on each side, with dull yellow centres; orchids are also a favourite flower in lace, as are lilies; indeed, there seems a craze for large flowers again now the epidemic of violets (from which we have all suffered) has left us sadder and wiser women (I hope), though I fear it will break out again. Coloured velvet rosettes in any colours that go least well together is another craze which is too violent to last, although the mixture of many coloured flowers in the hats threatens to take its place. However, with an eye for colour we can, with flowers made in their natural colours, be in the height of fashion without being an eyesore to our friends, but materials never blend so well.

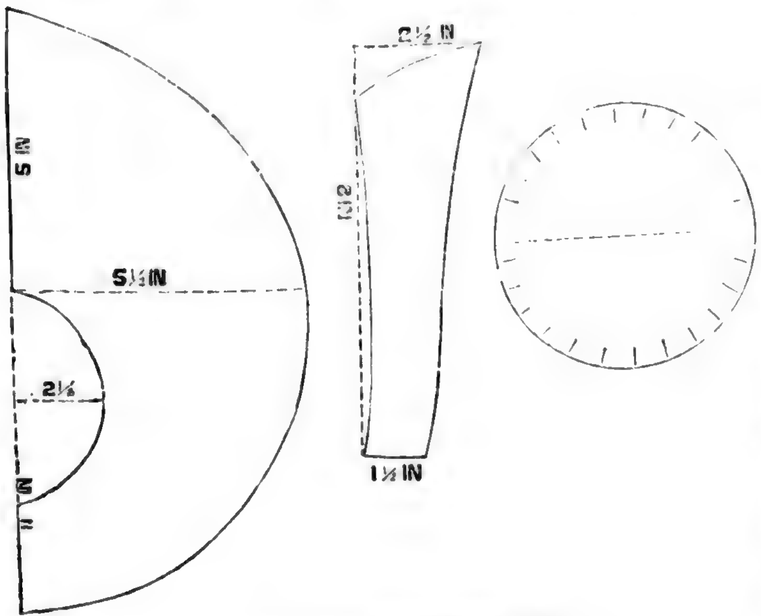


DIAGRAM OF VELVET HAT.

Of course, most of the hats now are made in straw, but many are still in coloured velvets, covered with pale écru lace, real old point if you possess it, if not, in the nearest thing to it you can procure. Fig. 1 is made in heliotrope velvet on a spartrie shape cut according to the diagrams given; the crown rather higher in front than at the back, and tilting back a little. When the velvet shape is made, a piece of lace not quite so wide as the brim is placed along the front; if the lace is good and old and limited in quantity it need not go round the sides, as the black feather tips which are laid flat on the brim, with ends curling upwards, entirely cover it, except about five inches in front. There are two of these feathers on each side, one over the other, emerging from the large Alsatian bow in a lovely shade of blue satin which is tied across the back, and which rests on each side of the hair. This same ribbon coming round the crown reappears in front, and seems to confine the three upright black feathers, which gives the height lacking in the crown. Some of the new models have a row of these feather tips the whole way round the crown, with a wreath of flowers underneath; they are not pretty though on the head, having a very top-heavy appearance.

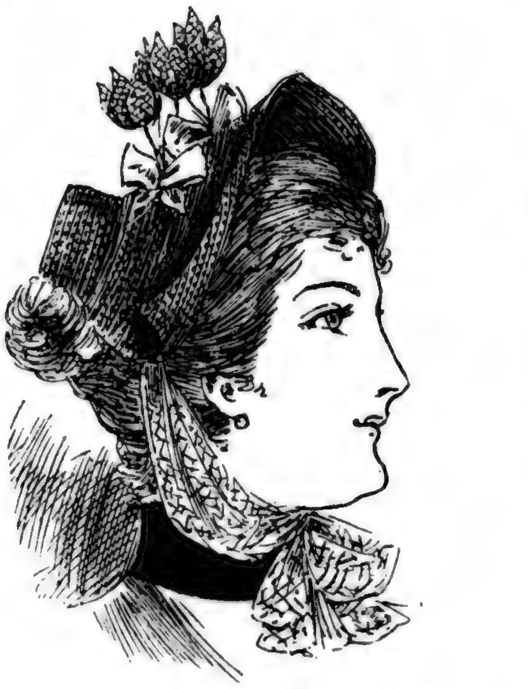


FIG. 2. BONNET IN CRAPE CLOTH.

Fig. 2 is made in soft fawn crêpe cloth, a very pretty new and silky material: this is cut out in rings and button-holed round each ring with black silk over a foundation covered with very bright heliotrope satin. Cut the pattern exactly according to the diagram, joining up each gore so that they just meet, which gives the required spring. There is no trimming needed on this bonnet, except the two lace tulips, one standing upon each side, fastened with a bow of heliotrope ribbon.

Fig. 3 is a straw shape with a ruche of small blossoms on the brim, for choice a pale pinkish forget-me-not, with large red rose in front and bow of green and white ribbon standing up. The straw is most worn in the new brown shade which was so popular a few years ago, and which is to be again in vogue this year, though except to a very few complexions it is extremely unbecoming. However, in the model I am giving you, it is so disguised with the flower front that it does not affect the wearer unbecomingly.

Materials for fig. 1.—3¼ yards heliotrope velvet, ¼ yard old point lace, 1⅓ yards blue satin ribbon 4 inches wide, 7 black feather tips.

Materials for fig. 2.—Two lace tulips, ⅜ yard violet satin, ⅜ yard crêpe cloth embroidered with black lace strings, 2 yards ribbon 2 inches wide.

Materials for fig. 3.—Straw shape, wreath of flowers, 3 yards white satin ribbon 1½ inches wide, 1 yard dull pink ditto.

E. W.

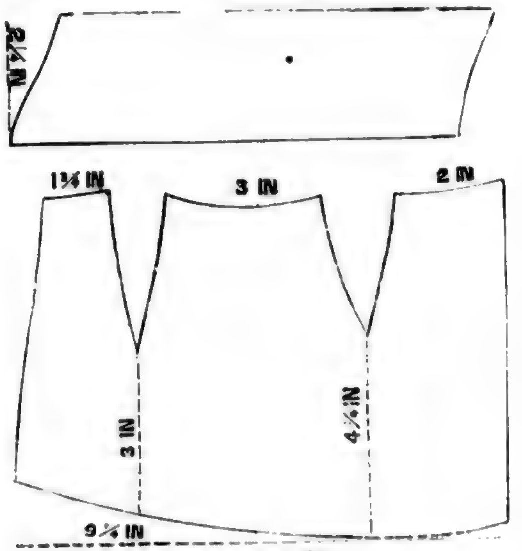


DIAGRAM OF FIG. 2.

A Millinery Competition.

ONE of the many promised attractions at a Bazaar in aid of the Royal Westminster Ophthalmic Hospital, at St. Martin's Town Hall, on the 14th, 15th, and 16th of May, will be a bonnet and hat competition, for which various prizes are offered. The rules for the competition are simple; intending competitors are requested to send their names to Mrs. T. H. Watkins, 90, Kensington Park Road, W., some time in March or April, enclosing an entrance fee of *6d*.

The cost of the materials employed in any hat or bonnet is not to exceed *7s. 6d.*, there is therefore plenty of scope for ingenuity and economy. A list of the materials used together with their cost is to accompany each model, and should be pinned or tacked on to avoid mistakes. All millinery sent up for competition will, if possible, be sold at the Bazaar; in the case of hats or bonnets remaining unsold these will be returned to the owners.

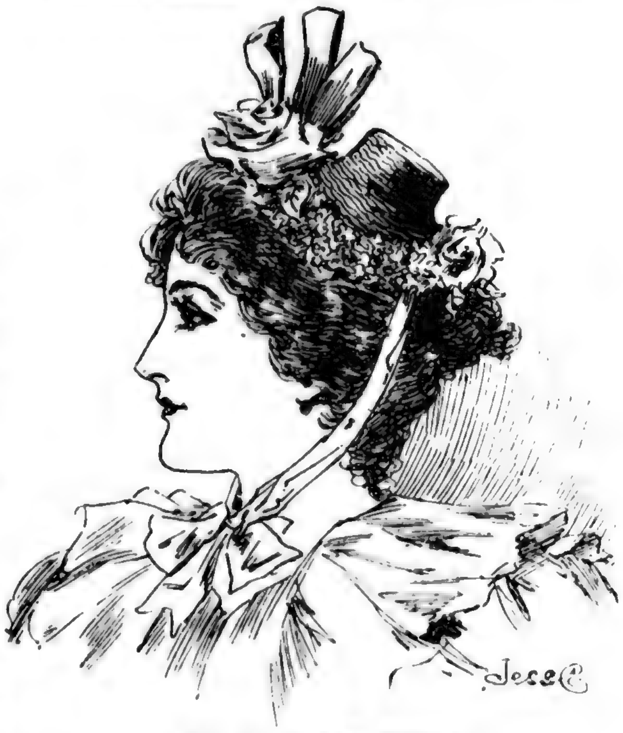


FIG. 3. STRAW BONNET.

The prizes are as follows: first, £1 5*s.*; second, 15*s.*; third, 10*s.*; fourth, a Consolation Prize of *7s. 6d.* These prizes will be awarded for the four best hats or bonnets sent in for competition, between the 1st and 10th May, to Mrs. T. H. Watkins.

Practical lessons in millinery can be had by application to the Editress of MYRA'S JOURNAL, and any questions on the subject answered. These must in all cases be clearly written and numbered in order.

Hints on Economical Dress

THERE are many very excellent reasons why the short cape should remain in fashion. Of all outdoor garments it is the one that can most easily be made at home, for it requires scarcely any fitting, it does not take much material, and the neat work required in turning it out, putting in the lining, adding trimmings, etc., is quite within the capacity of most of the people who undertake to make their own clothing.

Capes are still wide at the edge, but less so than they have been of late, and they fall smoothly over the shoulders. For the spring they are made of cloth, velvet, and silk, but in a very short time there will be some lovely little capes for summer wear, all fluffy with ruches of lace or flounces of gauze, and finished off with a still shorter overcape of embroidered silk or velvet, cut all round the edge in long sharp points, or else in rounded scallops. Single capes in lace, or embroidered material and lace, are charmingly trimmed with bows of ribbon on the collar and shoulders.

Opera cloaks made in this way will before long take the place of the large wraps now worn, and delightful little capes can be made of a few yards of silk brocade and a little lace, or of velvet, with an overcape of cloth or silk in a lighter colour, cut in pointed or square tabs, and embroidered with black, steel, or gold sequins. An upright collar, standing out from the head, is usually cut in one with the overcape, and in some models long ends of chiffon or silk muslin fall in front from the neck.

Lovely capes for day wear may be made of short lengths of rich corded silk, of peau de soie, satin, etc., and as sleeves are rather increasing in size than diminishing, capes are not likely to go out of fashion.

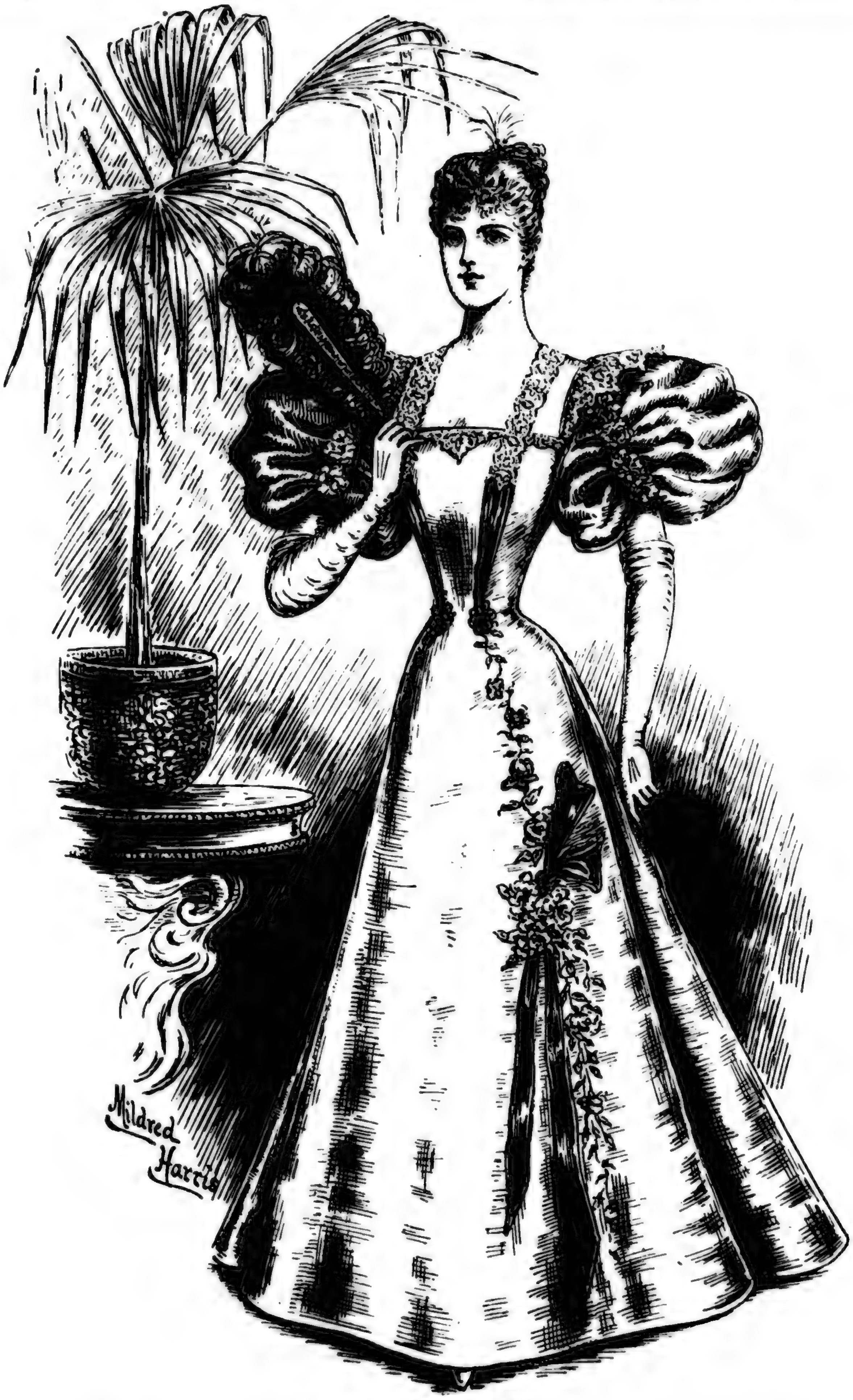
Overcapes are rare with these new pèlerines, but the cape is sometimes mounted on a yoke, or else the upper part is richly embroidered or ornamented, and a thick ruche, which may be of lace, chiffon, or ribbon, finishes it off at the neck. Capes with yokes are sometimes trimmed round the shoulders with a flounce mounted in pleats, or flat and cut in tabs. Flowers or rosettes and bows of ribbon nestle amongst the folds of lace and chiffon ruches; they may be placed in front, behind, or at each side.

The smartest dresses are still being made with the skirt of one material and the bodice of another, and there is no longer any rule as to one being dark and the other light, for black satin blouses, or blouses of velvet in a dark shade are worn with light skirts, while bodices in the palest silks and velvets are as often seen with dark skirts. Harmonies in colour are more sought after than contrasts, but either style is permissible. White silk blouses trimmed with lace are often worn with coloured skirts, and bodices are made in straw colour, pale pink, or black gauze, puffed or pleated throughout, and sparkling with black and green paillettes; light-coloured velvet bodices are pretty with skirts of broché silk, and there are charming low blouse bodices in spangled gauze or net over a satin foundation. Dyed bodices are not always worth renovating, but a dyed skirt will wear out one or two blouses and make a new dress with every change of blouse. A great deal of guipure is employed in trimming blouses and bodices; a square yoke, with a band in the centre and one on each side of the front, drawn in at the waist by the belt, is a pretty style; and so is a deep square collar, open in front and showing tabs of lace striping the blouse from neck to bust, or a series of straight bands striping the whole of the front at regular intervals; these are newer than the blouse with a box-pleat in front, although these pleated blouses are still very much worn. I have seen two made for a middle-aged, but still slender woman, that were excellent models. One in black satin, had a band of écru guipure insertion down the box-pleat, and another band on each side of it, while bands of the lace striped the collar and the puff at the top of the sleeve. This was to be worn with coloured skirts. A violet velvet blouse to be worn with black skirts was made with a square yoke of very handsome point lace, with the broad pleat in front dividing the lace, and ornamented with cut steel buttons. Epaulets and cuffs of the lace, and a draped collar of velvet, completed this blouse. The square lace yoke cut by the pleat was extremely effective.

Gathered bodices are very popular, rather too much so in fact, for they are not so generally becoming as dressmakers and their clients seem to think, and they are rarely suitable for dressy gowns, still, even the thickest materials are made up in this way, and the bodices are worn alike by the slender and the stout. Washing blouses are likely to be very pretty, with gaugings at the neck and wrist, and many other embellishments.

Sleeves are by no means of the kind to be easily forgotten, they are immensely wide and very often draped, but this draping rests with the dressmaker, who arranges it to suit the nature of the material and the figure of the wearer. Sleeves are frequently of a different material, and in dinner gowns the short puffed velvet sleeve is often open all the way up to show a fitted under-sleeve of gauze, lace, satin, or embroidery, that meets the long embroidered white glove. Some of these gloves reach to the shoulder and are embroidered with flowers in silk, or with designs worked with pearls, beads, and small paillettes.

The newest trimmings are those of heavy tan-coloured lace embroidered with silk, jet, or diamonds, laid on coloured velvet. Yokes, bands, collars, cuffs, bretelles, etc., are very handsome in these embroidered laces over violet, ruby, or green velvet, especially when accompanied by pale yellow silk or crêpon for the blouse or full shirt front.



A STYLISH BALL DRESS.

White satin princess dress fastened under the left arm; the sleeves of pale green mirror velvet drawn up in front under a wreath of pink roses. Bretelles of lace embroidered with silver paillettes ending in draped straps of black chiffon drawn in at the waist with pink roses. Embroidered lace epaulets matching the bretelles, and embroidered lace across the top of the corsage. A long spray of roses down the left side of the skirt, with a bunch of the flowers and a black velvet bow and ends half-way down. Quantity of satin required, 14 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

Myra's • Answers • to • Correspondents

GENERAL RULES FOR CORRESPONDENTS.

1. *Letters asking questions should be written on one side of the paper only, and one question only asked on the same page.*

2. *Letters requiring answers in next month's* JOURNAL *should reach* MYRA *by the 4th of the month. Letters received after this date can only be answered in the following number.*

3. *Letters will be answered in the* JOURNAL *in the order in which they arrive.*

4. *In cases where immediate advice is necessary upon any particular Toilette or Dress, on Furniture and Furnishing, on Needlework, Household Management, Etiquette, Employment for Women, upon Health and Personal Attention, or other subjects,* MYRA *will reply to inquiries by post. In order to meet the expenses attending inquiries and correspondence, with letters requiring such answers by post, 12 postage stamps should be enclosed.*

All letters to be addressed to MYRA, 6, *Fetter Lane, London, E.C.*

MYRA'S ANSWERS ON DRESS AND FASHION.

SPECIAL RULES FOR CORRESPONDENTS.

1. *Letters regarding the purchase, making-up, and alteration of dresses, &c., should describe height, figure, complexion, and shade of hair, in order that each case may be artistically considered.*

2. *Photographs are useful and may be sent. These will be returned to the owners, but should always be accompanied by a stamped envelope.*

SENTA.—1. A green velvet corselet outlined with jet, and with jet bretelles over the shoulders ending in fringes in front, would be pretty with your skirt, and you could make the full chemisette and puffed sleeves to the elbow of silk or surah matching the crépon. Blue, ruby, or violet velvet would look equally well with your crépon. 2. The top of the bodice need not be cut in a straight line, a diagonal line across the velvet yoke often has a pretty effect.

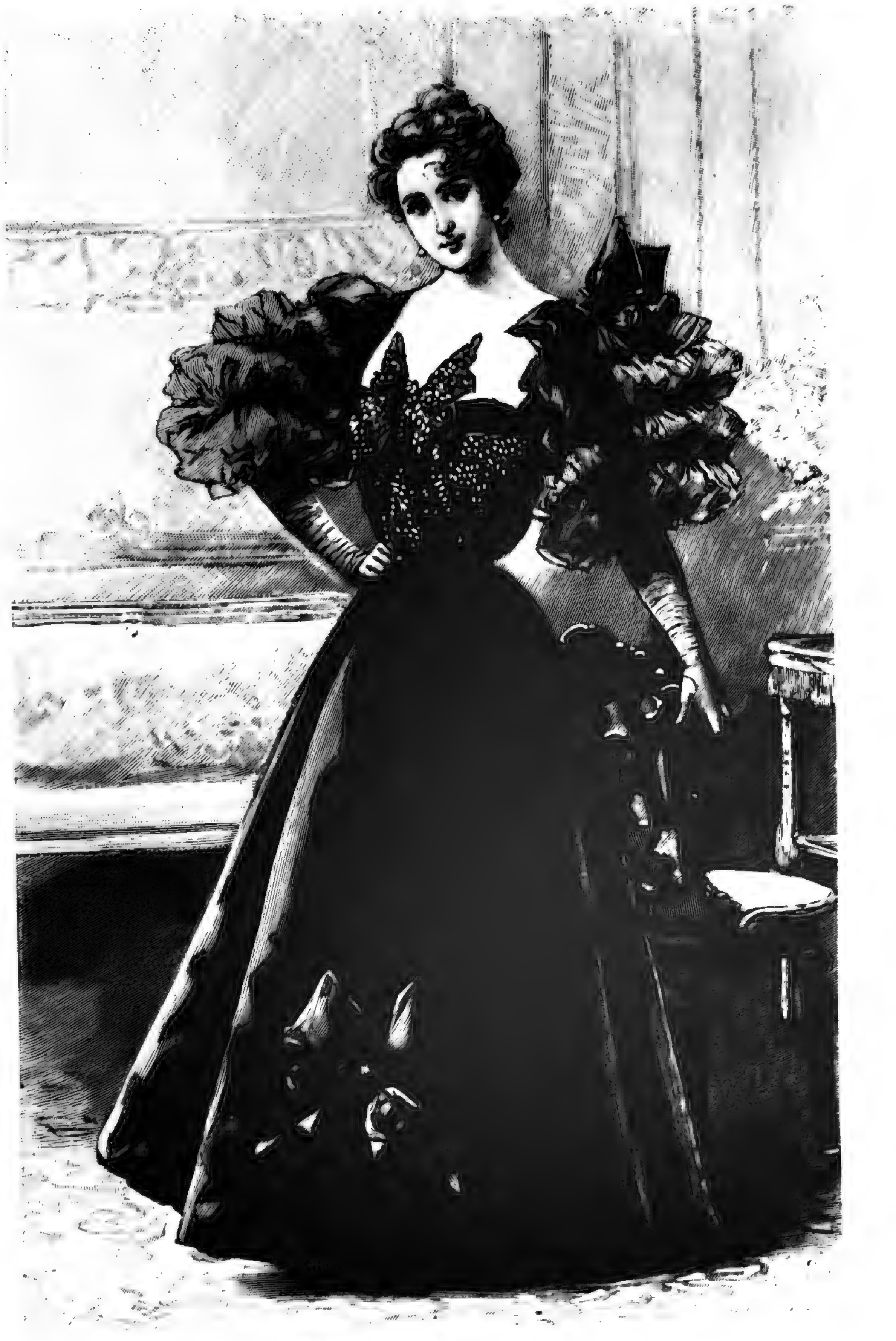
LILAH.—It is difficult to give the calculations exactly as you ask them, but roughly measured the distance from the waist to the knee is one-third the entire height of the figure, and to this you may add three or four inches to allow for the necessary extra length of the garment. The pattern of knickerbockers which we gave in the February number measures 27 inches from waist to knee at the side, and these are cut for a figure of medium height, that is, about 5 feet 4 inches. Twenty-nine and thirty-one inches would be long enough for women of great height, from 5 feet 6 inches, to 5 feet 10 inches. There is no age at which they need be closed, many ladies always wear them closed at the side.

ALISON.—There are so many ways in which corselets are made, that you may easily find a style to suit you. The last illustration on page 32 gives a pretty model, and you could arrange your grey crépon like this with the yoke and lower part of sleeves of pink velvet, and jet trimming round the top of the corselet, and jet bretelles with pendant fringes over the shoulders. Another pretty corselet, that would suit you, has the front set in three box-pleats, graduated in width, the narrowest part being of course at the waist, and the tops of the pleats left open. The chemisette could be of thin silk or of alternate bands of tucked muslin and Valenciennes insertion over a coloured silk lining. Either the puff of the sleeve or the tight part could be made to match the chemisette, depending on the quantity of material you have.

MATRON.—It would not be difficult to make the dress quite wearable, and even prettier than it is at present. Cut off the basque of the bodice, and cut away the fronts from the darts to the side of the neck; finish the fronts off with flat revers of black velvet, nearly straight, but rather narrower at the waist than at the top, where they should be in one with a flat turned-down collar round the back of the neck; make a waist-band of black velvet and add round gauntlet cuffs of velvet to the sleeves to lengthen them. With the bodice you can wear a variety of silk or chiffon fronts, suiting the colour to the occasion. These should be made full with collars of the same material, and you will find them set best if you make them up on lining like a waistcoat or under-bodice. The bodice can be pinned to them under the revers to keep the loose fronts from bagging. I am so glad you find our models for married ladies useful. Any of the patterns of children's dresses can be sent to you at sixpence each, from our paper pattern depôt, 95, Regent Street.

TALISMAN.—1. The only way to widen the skirt would be to let in a panel at the side; it could, however, be worn as it is, trimmed with a lace flounce headed by a ruche. 2. Take the sleeves to make new fronts for the bodice, and then have new sleeves of striped silk in black and mauve, or black and white; choose a silk with rather wide stripes; you will find an illustration of these striped silk sleeves on page 3 of this number. 3. Godet skirts are lined throughout and stiffened at the edge with crinoline. A fine steel is sometimes added in the hem, and the back breadths are often lined with crinoline to the top to stand out in stiff folds.

SAMARA.—A bodice with basque, open in front over a vest of some other material, rather in the style of fig. 2, page 32, would suit you; the back must be tight-fitting and drawn in at the waist, but the fronts may be loose and straight, with a basque of moderate depth. You may make a collar and revers of velvet, or lace as in the illustration; or jet-embroidered revers like those on the illustration sent with pattern would also look well, and in this case you could make cuffs to match, and ornament the skirt on each side with large jet buttons. The pocket would be on one side and the opening on the other. You could wear a variety of vests, both black and coloured with this dress; pleated vests, well drawn down, will suit you. For the morning dress I think you would find a skirt and short matinée jacket most convenient, I have selected a model of which the pattern and illustration will be sent to you, together with a bodice pattern for the silk dress, and the cape and collar cut in one. The pink dress could be trimmed with black ribbon and lace. There is a balance of 2*s.* 3*d.* left standing to your credit after paying for Journals and patterns.



A PARISIAN RECEPTION TOILETTE.

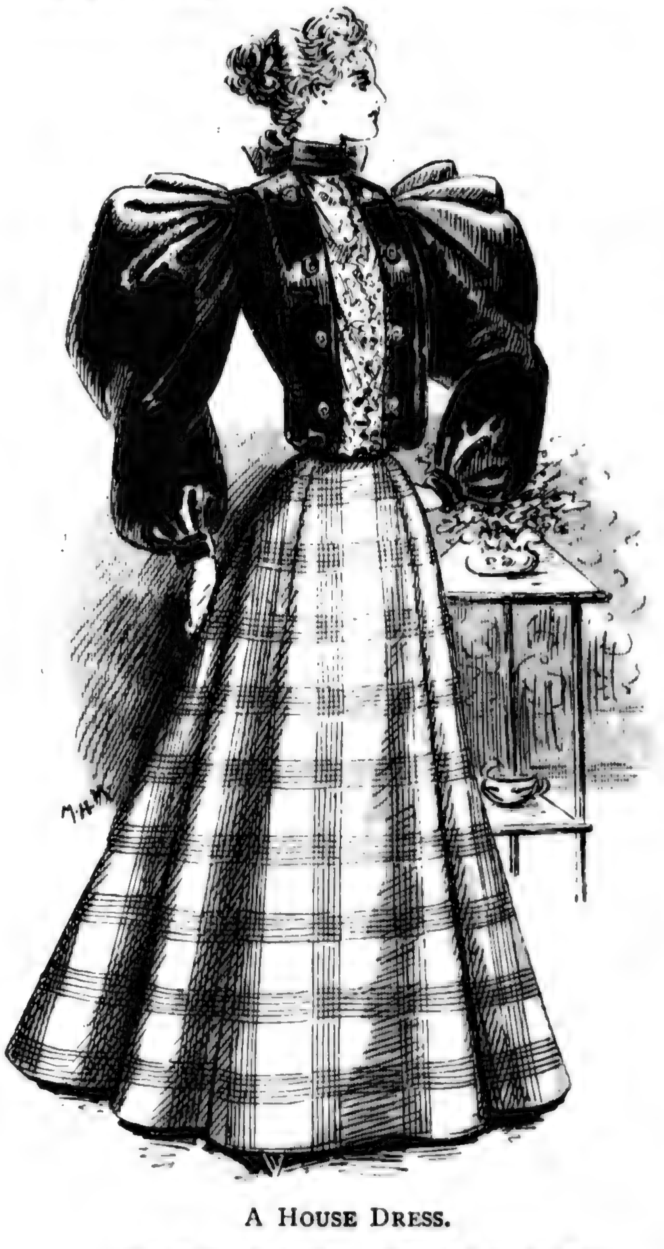
Black velvet skirt, the front mounted in a wide box-pleat ornamented near the edge with a large bow of black satin ribbon. Blouse of black tulle embroidered with jet paillettes over black satin; bouillonné sleeve of plain black net; a large bow of black satin ribbon on the left shoulder, with bretelles of the same, a strap across the top of the bodice, and belt. A jet butterfly in the front of the corsage. The blouse is made with seams under the arms only and the fastening on the left side. Quantity of velvet required, 12 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

Can you send to London for corsets? if so I am quite sure you would find the Khiva Corselet, obtainable from the Khiva Co., 42, Poultry, E.C., exceedingly comfortable, for it ends just above the waist. The prices are from 5*s.* 11*d.* to 19*s.* 11*d.*, and the Company will send you all particulars.

E. W.—Have you tried one of the new blouses with box-pleat in front? I think they might suit you, or you could wear a semi-loose jacket over a blouse front. A very good skirt pattern was illustrated in the March number, you could cut your skirt like this and put a stiff lining in the hem. A pretty pattern of a cape is given with this number, but probably the cape illustrated in the Dressmaking lesson will suit you better, and it is much less troublesome to make. The dress and cape would look very well in black crépon, and you could wear a blouse with bishop sleeves under the cape. Many of the ladies' outfitting houses give out work, but your friend would have to call in person and show specimens of her work.

Economy.—Some of the newest short jackets are made with straight revers about 3½ inches wide, and ornamented with a row of buttons, that have very much the same effect as the pleats of the blouse, fig 1 on page 32. The revers are flat and covered with velvet, and sometimes a strap of the cloth is stitched on round the edge. The velvet should match the cloth as closely as possible. Another pretty style of jacket is made with rounded zouave fronts fastened on the chest by tabs cut with the fronts and buttoned in the centre. This would do nicely for your fawn cloth in a chemisette, draped collar and belt of dark cornflower blue surah. With this you could wear a burnt straw hat trimmed with brown velvet bows on each side, with a bunch of cornflowers at the foot of each bow.



A House Dress.

Skirt of check woollen. Blouse of black satin with box-pleats on either side of the front ornamented with steel or diamond buttons, and showing a vest of cream lace draped on ivory satin. Bishop sleeves with plain wristbands. Ribbon collar and bow matching one of the colours in the skirt material. Quantity of woollen required, 4 yards, black satin, 6 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

Star-gazer.—Black net embroidered with green paillettes would be the most stylish material for the low blouse bodice, which should overhang the black satin belt fastened at the back with a bow, the loops of the bow standing out on either side; green satin sleeves and black ribbon run through the top of the blouse and fastened with knots on the shoulders. For the white dress put a large white bow in front, covering all the top of the low bodice and a chemisette of cream net mounted on a draped collar of white silk with a bow in front or at the back.

Blue Butterfly.—Yes, undoubtedly for the skirt and jacket, and for styles of these see Our Artist's Sketches this month. The dress could be made of Venetian cloth or covert coating, both materials are fashionable and either would be useful. Some of the new blouses are made with two box-pleats one on either side of the centre, which is covered with a band of lace or with a vest of tucked lawn and lace; if you have this you should also have a collar and cuffs to match.

Enquirer.—1. It is not necessary that the shoulder should be left exposed, it is often covered by a kind of flat cap or epaulet of lace, the puffed or frilled sleeve coming below this, and this epaulet is in many cases made in one with a lace yoke, cut in a low square, and forming a garniture for the top of the bodice. You would find this becoming and very suitable for a dinner gown made in princess shape. The double frills of the sleeves could be of chiffon. 2. Put a drapery of black embroidered net across the top of the bodice gathered up on each side under long streamers of cornflower blue velvet or satin ribbon with upstanding loops, bretelles of net over the shoulders and down to the waist at the back, and very full puffed sleeves of the net. The edge of the skirt might be ornamented with a delicate pattern worked with paillettes in steel or silver.

Maisie.—You could not have a nicer pattern for your opera cloak than the cut-out pattern given with this number; it may be made of velvet, broché, or silk, and finished off with fur or feather trimming, or with a ruche of lace or chiffon. A hat of one of the new fancy straws trimmed with violets would be the most useful head-gear for the present, and you could wear it with any of your dresses.

ANSWERS ON NEEDLEWORK.

Spider-web.—The best way to mount the frills will be to run them on a cord, drawing the thread and cord equally; stitch on the frill just below the cord over the running thread. A mere band of feather-stitching on the hem will be sufficient ornament for the frills.

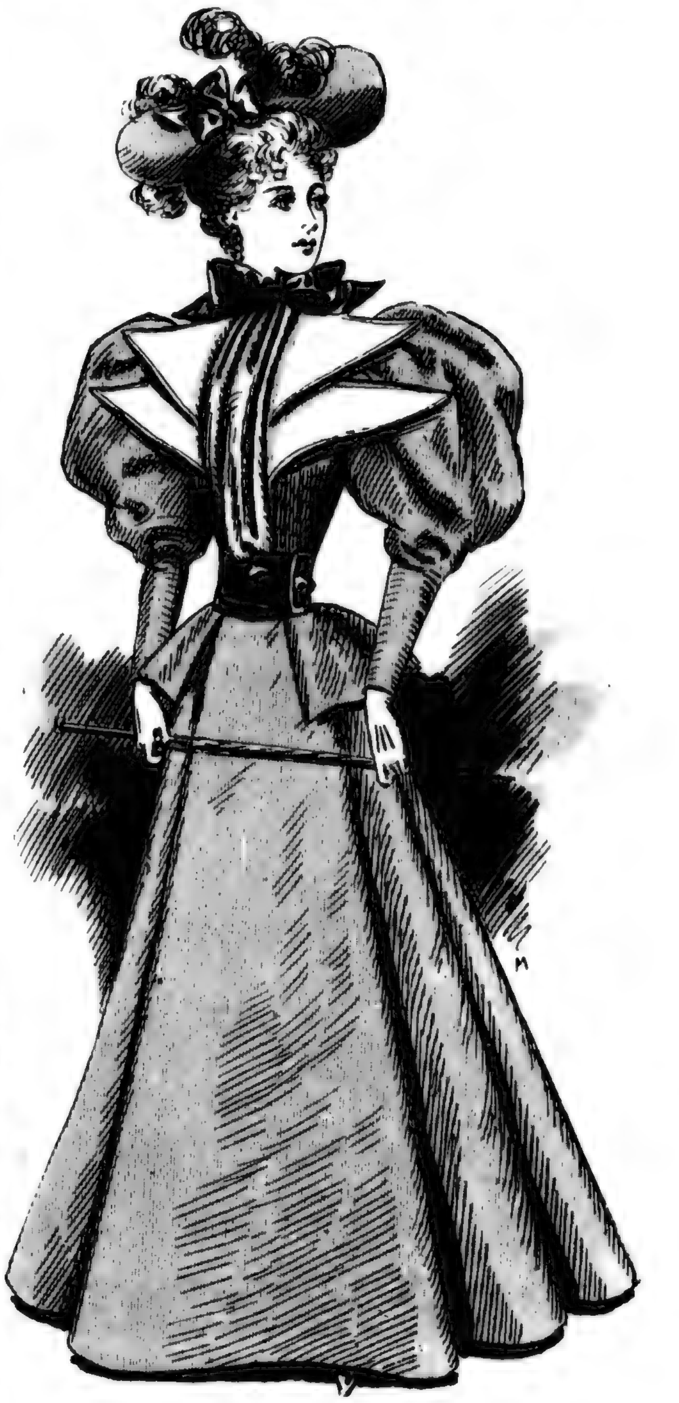
Cornelia.—Work-bags and shoe bags made of coloured linen, with a simple design worked in outline, generally sell well at bazaars, and they are neither expensive nor troublesome to make. Messrs. Harris and Sons, 25, Old Bond Street, will send you patterns of coloured linens and of their flax threads for working the designs. Do not spend much time on working sets of toilet mats, very few people use these now and they might not sell at all.

Buttercups and Daisies.—Crochet insertions and edgings make very handsome and effective trimmings for sheets and table linen. We shall shortly be able to give some patterns specially designed for these and similar purposes; meanwhile try the crochet edging given in the last number; it is a very good pattern.

ANSWERS ON HOUSEHOLD MANAGEMENT.

Bessie.—You should certainly check your cook's extravagance and not allow her to dispose of dripping, suet and bread as she pleases. Clarified dripping is an excellent substitute for butter in cooking, especially for frying, suet is always valuable, and many good puddings may be made from the crusts of bread. Your servants also use too many cloths; allow them a certain number each week and tell them that all beyond that number must be washed at home by themselves. Keep the key of the store closet yourself and give out each day what is wanted in the way of eggs, sugar, rice, and other groceries. You will not find it enough to *ask* them to be more economical, it will be necessary for you to superintend the economies and see that they are carried out. I do consider the keeping of accounts essential to good housekeeping, it is the only way in which you can check your expenditure and keep it within bounds. An occasional glance at back pages is a profitable occupation sometimes, and may lead to reforms in the future.

A New Subscriber.—There are a great many easily cooked hot dishes that are suitable for supper and that would add variety to your menus without materially increasing their expense. If the pièce de résistance is cold meat you may serve first a vegetable soup, such as potato, onion, or artichoke soup, or else a dish of lobster or salmon cutlets, or fish cakes (made from tinned fish), or let some tasty savoury, or some nicely cooked preparation of vegetables follow the meat; there should always be one hot dish, and if you prepare it in the morning you can give your servant full instructions how to warm it up in the evening. As your family do not eat sweets you should turn your attention to savouries, and dishes of this kind are generally liked. Try this Savoury Rice. Wash three ounces of rice, and boil in milk till quite tender, flavouring with pepper and salt. Now butter some scallop shells, fill them half full with the rice, sprinkle over this some grated tongue, ham, or beef, cover with more rice, put a little butter on the top and brown in the oven. Omelettes, baked eggs, curried eggs, savoury eggs, and egg cutlets are all nice supper dishes and easily prepared. For the cutlets boil the eggs hard, chop the white, pound the yolks with a little anchovy and chopped parsley, then mix them together, form into cutlets, egg and breadcrumb and fry them in butter or clarified dripping.



A Walking Costume.

Specially Designed for the Westmorland Woollen Co.

Costume of Glengairn Frieze, the skirt full at the edge and stiffened. Jacket of the cloth with double revers of white cloth, and vest of English satin in a shade of heliotrope. Draped belt of black satin fastened with a large buckle on the left side, and collar and bow of black satin ribbon. Brown straw hat trimmed with feathers to match and a heliotrope bow. Quantity of cloth required, 6 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

MISCELLANEA.

Senta.—A good tapestry with a bold pattern would be the best material to choose as a covering for the chairs and sofa; you can buy a very nice tapestry for 5*s.* or 6*s.* per yard, 50 inches wide, so that you will not find it more expensive than the material you suggest, which is quite out of date. You should send to our office for a copy of the Special Decorative Number of Hearth and Home, published February 21st; it will be sent you post free for 6½*d.*, and you will find it well worth the money.

Andover.—Pieces of eggshell and blotting paper shaken up together in the decanter with a little water will very likely cleanse them. Leave the paper until it is almost dissolved, shake well and pour off the water. Rinse in cold water and let the decanter dra

Hints on Household Management.

SOME DETAILS OF PARTY GIVING.

LITTLE dinners such as that described in the last number, and which many of my readers may be presumed to give, have as a rule to be cooked and served by the cook and the parlourmaid assisted by the housemaid, who in all small establishments should wait at table every evening, that she may be able to do her part quietly and methodically when a little dinner party takes place.

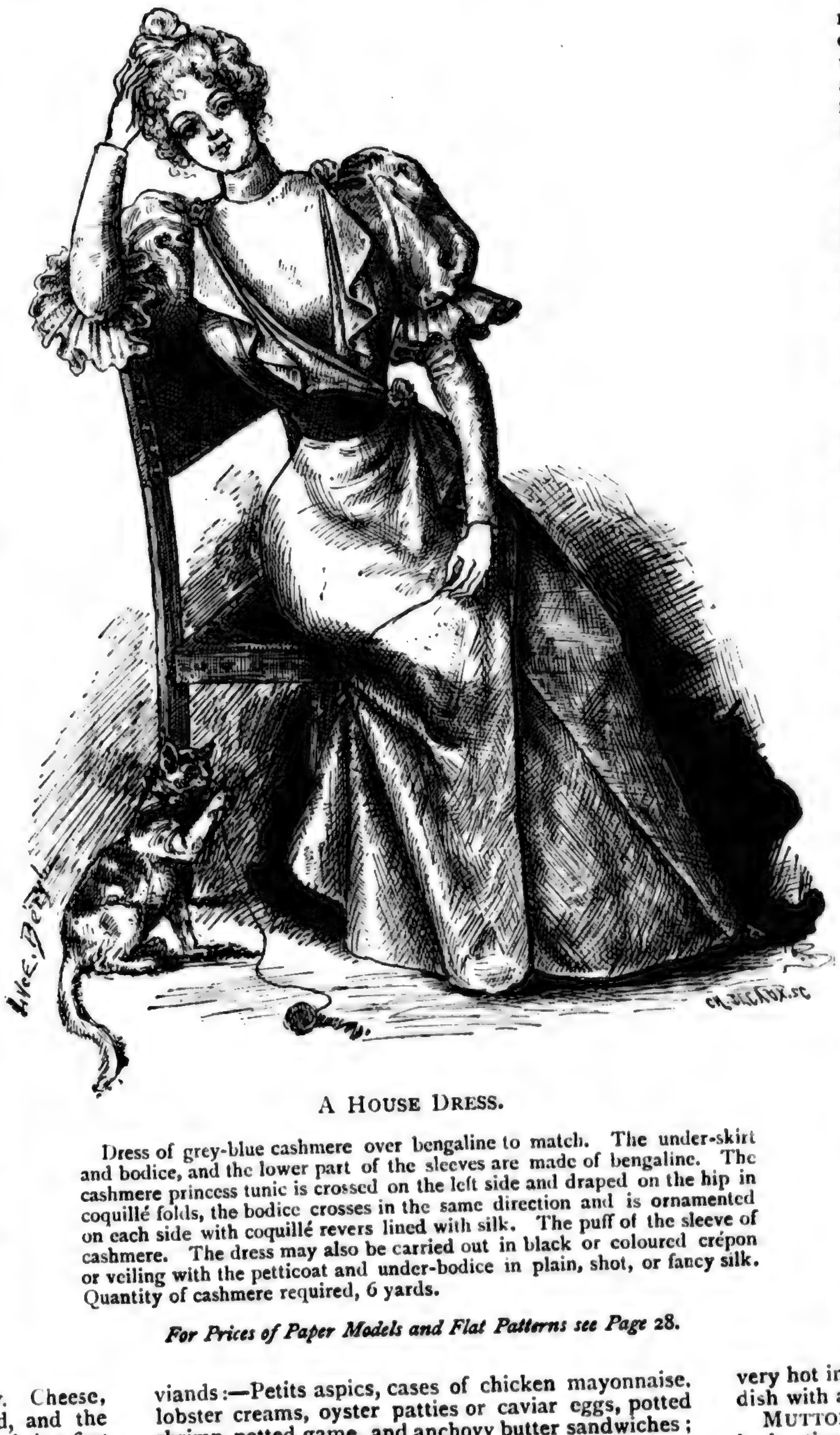
Firstly, the table must be set carefully, and a store of spare silver nicely arranged on the sideboard, the dessert plates, with finger-bowl and knife, fork, and spoon, and a supply of clean wineglasses, a glass jug of water, and two goblets. The dessert is generally arranged on the table, which might be prettily decorated with a slip of pale yellow silk outlined with red leaves, green Venetian glasses with sprays of yellow jessamine and leaves, yellow candle-shades, and menus tied with yellow ribbon. For dessert, two tiny dishes of yellow-and-red red tinted bonbons and two of salted almonds, from the Ladies' American Confectionery Association, 47, Holbein Buildings, Sloane Square, S.W. Dishes of figs, oranges, ginger and rout cakes.

And now to the dinner proper. As there are but two maids to wait, everything must be made easy for them, so that it will be as well to have a rack in the fender on which repose a sufficient number of hot plates. The cold plates for the jelly, and the biscuits and butter should be on the sideboard—so should the jelly and the foam biscuits, oat-cakes, butter, and cheese, in a three-partitioned dish. The *hors d'œuvres* plates can be put round before the guests enter and the dish then handed, or it is quite permissible to have a sardine crouton arranged on each plate, prettily garnished with cress and hard-boiled egg, and a small fork laid on the plate. The under-maid removes the plates as they are finished with. The soup should be served from the side table by the parlourmaid, who should do all the carving and the handing of the wine. She should never leave the room, it being the business of the under-maid to take out and bring in the dishes. Directly the soup is served sherry is handed, and after that, at most small dinners, either claret or champagne is given and no other wine, though whisky-and-soda should be in readiness for any guest who is restricted to this most wholesome beverage. The soup done with, hot plates should be put round, and the fillets of fish handed. The veal cream is served in precisely the same manner, and so are the beef fillets, except that in this case the plates can be put round first, and the fillets and attendant vegetables handed simultaneously. If the parlourmaid is not a good carver, the host may prefer to carve the fowl. The parlourmaid would then stand by him, put one plate on the table, and have another ready in her hand. The first plate being ready, she would put down the second and hand the first, take up a third plate and repeat the process, leaving the under-maid to take round the vegetable. When there are two vegetables and a sauce, it saves much trouble if they are handed in a triple dish. The chocolate pudding is now served, and followed in due course by the jelly, and then by the macaroni à la Steinbury. Cheese, butter, and biscuits are then taken round, and the table is next cleared for dessert, the plates being first removed. Then the parlourmaid clears off the glass and silver on to a tray held by the under-maid. The crumbs are removed, the dessert service and clean glasses placed on the table, the wine put in front of the host, and all the other plates, dishes, etc., removed. If liqueurs are given they are now served, and in some houses black coffee and cigarettes are brought in at the same time, while other hostesses prefer to leave the men to smoke, and partake of their coffee in the drawing-room.

When ordering a dinner, the hostess should take into consideration the number of servants who will be waiting, and arrange her menu accordingly, and avoid dishes which are tiresome to carve or which require many adjuncts. She will also do well to consider the capabilities of the cook, and not order a succession of viands requiring attention just at the last moment, or demanding hours of beating up and preparation. If the parlourmaid is not very reliable, it is also expedient to count over with her the number of knives, forks, spoons, glasses, and plates which will be needed. If these details are attended to a fiasco should be unknown.

And now a few words as to light refreshments for small evening parties. Let us imagine that young Mrs. R—— is giving a small and early evening party, and expects from fifteen to forty-five guests (the method of arranging such an entertainment would be much the same for a lesser or a larger number). Tea, coffee, sandwiches, bread-and-butter, and little cakes should be served in a convenient room on the arrival of the guests. The entertainment would then proceed for about an hour and a half, at which time light refreshments would be ready in the dining-room. These should consist of easily helped and eaten viands:—Petits aspics, cases of chicken mayonnaise, lobster creams, oyster patties or caviar eggs, potted shrimp, potted game, and anchovy butter sandwiches; pineapple jelly, apricot baskets, coffee cannelons, chocolate cream, and various small cakes. All the eatables should be of an order which can be eaten with a fork, and the guests should wait on each other, assisted by the servants, who stand behind the table, ready with a constant supply of clean plates, forks and spoons. One end of the buffet, or a separate table might be given up to drinkables, and there should be rows of small tumblers of claret cup and lemonade, and extra stores of glasses and drinkables in glass jugs. The buffet or tables should, of course, be decorated with flowers, and little cakes and dainties served in glass or silver dishes.

DOROTHY C. PEEL.



A House Dress.

Dress of grey-blue cashmere over bengaline to match. The under-skirt and bodice, and the lower part of the sleeves are made of bengaline. The cashmere princess tunic is crossed on the left side and draped on the hip in coquillé folds, the bodice crosses in the same direction and is ornamented on each side with coquillé revers lined with silk. The puff of the sleeve of cashmere. The dress may also be carried out in black or coloured crépon or veiling with the petticoat and under-bodice in plain, shot, or fancy silk. Quantity of cashmere required, 6 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

RECIPES FOR THE MONTH.

LIGHT REFRESHMENTS FOR EVENING PARTIES.

PETITS ASPICS.—Dissolve two and a half ounces of Marshall's gelatine in one quart of hot water. Flavour with salt, lemon juice, and two bay leaves, a teacupful of brown vinegar, two sprays of green tarragon, one sliced onion, twenty peppercorns, the whites and shells of two eggs whipped and broken. Boil, and run through a jelly bag; coat the requisite number of tiny moulds with jelly; arrange dice of hard-boiled egg and small balls of foie grass or potted meat; fill up with jelly, and serve garnished with cress, tomatoes, cucumber, or shapes of beetroot.

CASES OF MAYONNAISE.—Partly fill a paper ramakin case with dice of chicken or game, ham and tongue, and cover alternately the contents of the case with green and yellow mayonnaise sauce.

LOBSTER CREAM.—Pound the flesh of a lobster (tinned lobster will do) with cream in a mortar, and then rub it through a sieve; add a *small* teaspoonful of anchovy sauce, and beat well together in a pound of Devonshire cream, or arrange the pounded lobster at the bottom of a paper or china case, and cover with whipped cream flavoured with anchovy, and tinted with alternate carmine and sap green. Sprinkle with lobster coral.

CAVIAR EGGS.—Take the necessary number of hard-boiled eggs, take out the yolks and pound them with butter and caviar, flavour with cayenne and lemon-juice, and serve on rounds of beetroot.

COFFEE CANNELONS.—These should be ordered from Buszard's in Oxford Street.

APRICOT BASKETS.—Half apricots out of tins, flavoured with maraschino and filled with whipped cream.

SEMOLINA SOUP.—Melt a piece of butter in a stewpan and put in it a tablespoonful of semolina to each person. Let it fry until it is the colour of the crust of bread, add salt and stock, and boil for half an hour.

CRECY SOUP.—Blanch two large carrots in boiling water; boil three tablespoonfuls of rice in three pints of water, adding more as required, and as soon as the rice is cooked add a piece of butter, and the carrots rubbed through a sieve, beat up the yolks of two eggs with a little butter and stir in before serving.

BAKED COD.—Take two nice slices from the middle of the fish and place them in a baking dish with 3 ounces of butter in small bits all over them, half a small onion grated fine (if liked), half a teaspoonful of chopped parsley, and flavouring of pepper and salt. Bake for three-quarters of an hour, basting frequently with the butter. Serve on a hot dish with caper sauce round it.

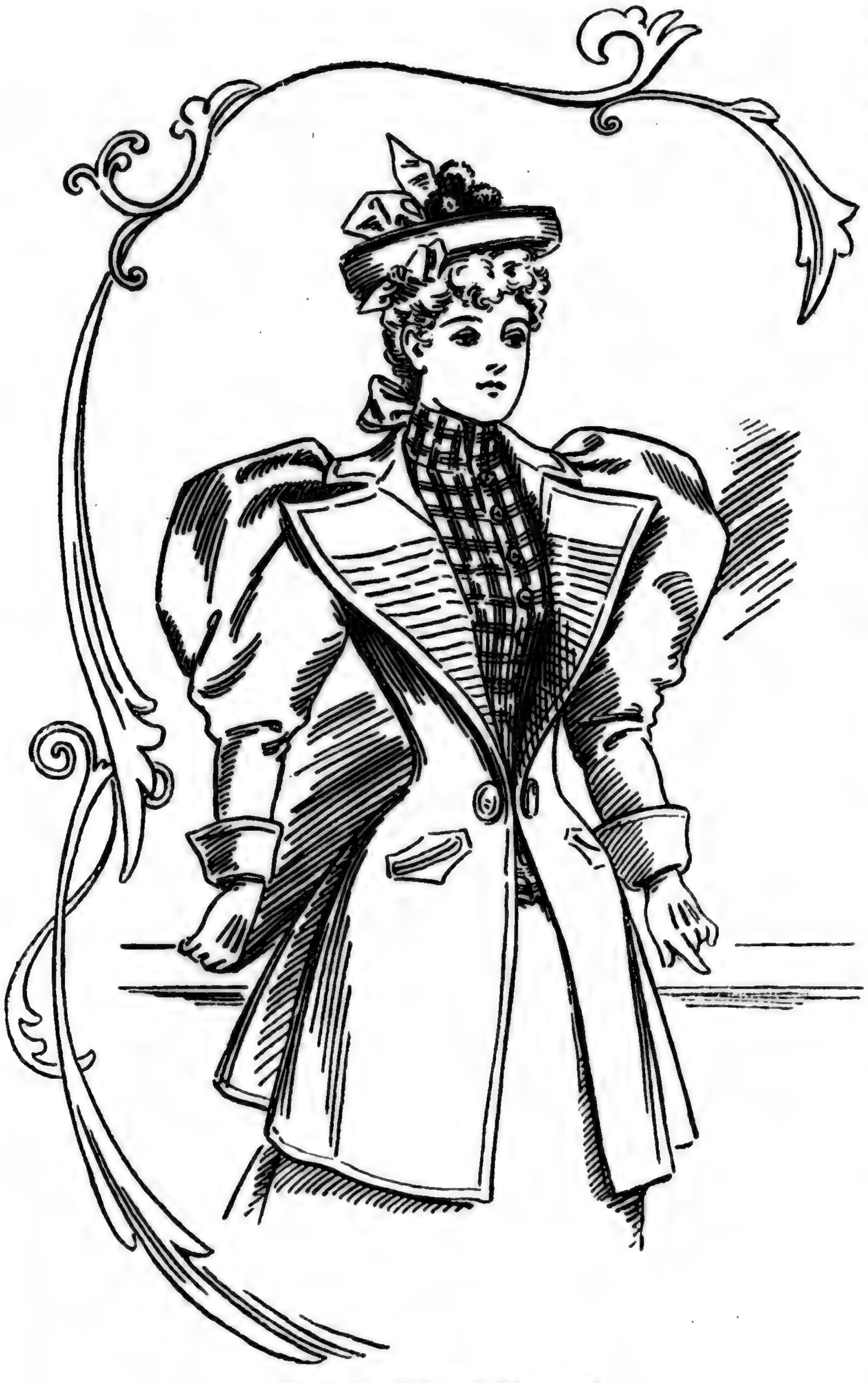
FILLETS OF PLAICE.—Take some nice cut and trimmed fillets, dip them in lemon and water, and put them between two plates in the oven. Pour over them a little gravy and put a small piece of butter in the centre of each fillet. The butter is not *absolutely* necessary and may be omitted for invalids. Plaice served in this way is easily digested.

CASSEROLE OF RABBIT.—Cut a rabbit in neat joints and colour them in clarified dripping; fry a little shredded onion with them and then put both in an earthenware casserole with some slices of bacon, a bouquet garni, about half a pint of stock and a little sherry, and flavour with salt and peppercorns. Cook very gently till the meat is tender, add some small forcemeat balls, and serve very hot in the casserole. Any fairly deep earthenware dish with a tight-fitting lid answers the purpose.

MUTTON QUENELLES.—Prepare a panada of bread by beating up with a fork some breadcrumbs and as much boiling stock as they will absorb. Add any seasoning required and put the bread in a saucepan with a little butter and stir over a gentle fire till it is dry and smooth, and leaves the saucepan with the spoon. When cool it is ready for use. Remove all skin and muscle from some pieces of cooked mutton and pound the meat very fine, seasoning with salt and pepper, and a little good stock. Then mix and pound together the meat and the panada, and add a little milk if too stiff. Shape the quenelles with a spoon, flour them and poach for three to five minutes. Take out of the pan with a fish slice and arrange nicely in a circle on the dish and mask with caper sauce.

Clothing for Children

WINTER coats will soon be discarded in favour of lighter spring jackets, and of these there are many pretty models forthcoming. On the whole fashion remains in favour of long coats for little girls and short ones for those of larger growth. The illustrated jacket for a girl of thirteen is a good model of one of these spring coats; it is in light brown cloth, with stitching bordering the collar and revers, the pockets and cuffs being stitched to match. It is fastened at the waist over a vest of plaid velvet. The brown toreador hat is trimmed with brown bows and pink or blue pompons.



COAT FOR GIRL OF THIRTEEN.

The 1830 style of coat is very fashionable for little girls. The short-waisted bodice and long skirt are double-breasted and fasten down the left side under a band of curled feather trimming. The bodice is ornamented with two rows of large buttons, and the deep turned-down collar, crossing with the bodice on the chest, and nearly always of a different material, is also edged with the feather trimming. The gigot sleeves are finished off at the wrist with feather trimming. These coats are pretty in plain cloth or serge with the collar in silk or velvet, in a lighter shade if silk is used, but rather darker if the material is velvet. A collar in light blue silk looks well on a coat in dark purple or green; a fawn or grey coat might have the collar in brown velvet, dark blue velvet harmonizes well with grey or blue cloth, and the collar can also be made of velvet in the same shade as the cloth.

A very neat costume for a girl of nine or ten is an open princess dress of dark green serge with revers of thick écru lace ornamenting the fronts, and a robing of red silk gathered up in little puffings from the neck to the edge. The coat, which is made very loose, is drawn in at the waist by a ribbon band, and the bishop sleeves have a little lace on the cuffs.

The skirt, bodice and sleeves of the dress of our illustration are of electric blue woollen; the bodice opens in front over a blue silk plastron and collar trimmed with black passementerie and framed by bretelles of moiré ribbon ending under bows at the waist, front and back. The cuffs are of silk and passementerie like the plastron and collar.

Little girls are still wearing scarlet jackets, and frocks are also made in bright shades of red; but blue, green, grey and fawn are on the whole the favourite colours for children.

Corselet bodices are pretty for girls over ten and are made in several ways. A blue serge dress for a girl of fourteen is made with a half low corselet bodice laced in front over an under-bodice of mouse-coloured velveteen, made quite plain and finished off with a collar of the same. A pretty grey frock has a low blouse bodice, cut like a corselet over a deep yoke and sleeves of red velveteen. A red collar with bows at the back and a red waist-belt complete the dress.

The prettiest new bonnets for little girls are now made of coloured satin or velvet with a silk or satin lining in white or a pale colour, and the front, made like a modified sun-bonnet, is turned back to show the coloured lining. The trimming, of ribbon and feathers matching the lining, is put on the top, the usual curtain is omitted, the strings start from each side and tie under the chin. In one quaint little model the front was so deep that it could be gathered up at the top and fall on each side in coquillé folds showing the pale blue silk lining. As a rule, however, the bonnet is left in a straight poke shape and simply turned back at the sides only, or all round the front.

Charming frocks for little girls are made of thin silk brocades in green, pink, blue, and other colours; the skirt is gathered and mounted on a plain short-waisted bodice, fastened at the back and cut in a half low square over a white chiffon chemisette. A wide band of guipure insertion frames the opening, and square epaulets of the lace cover the tops of the sleeves; these are in a big puff caught in just below the elbow with a chiffon pleating falling from them.

Bishop sleeves are the rule for children's coats and frocks; the sleeves are very full, and are finished off either with a narrow band or with a turned back gauntlet cuff.

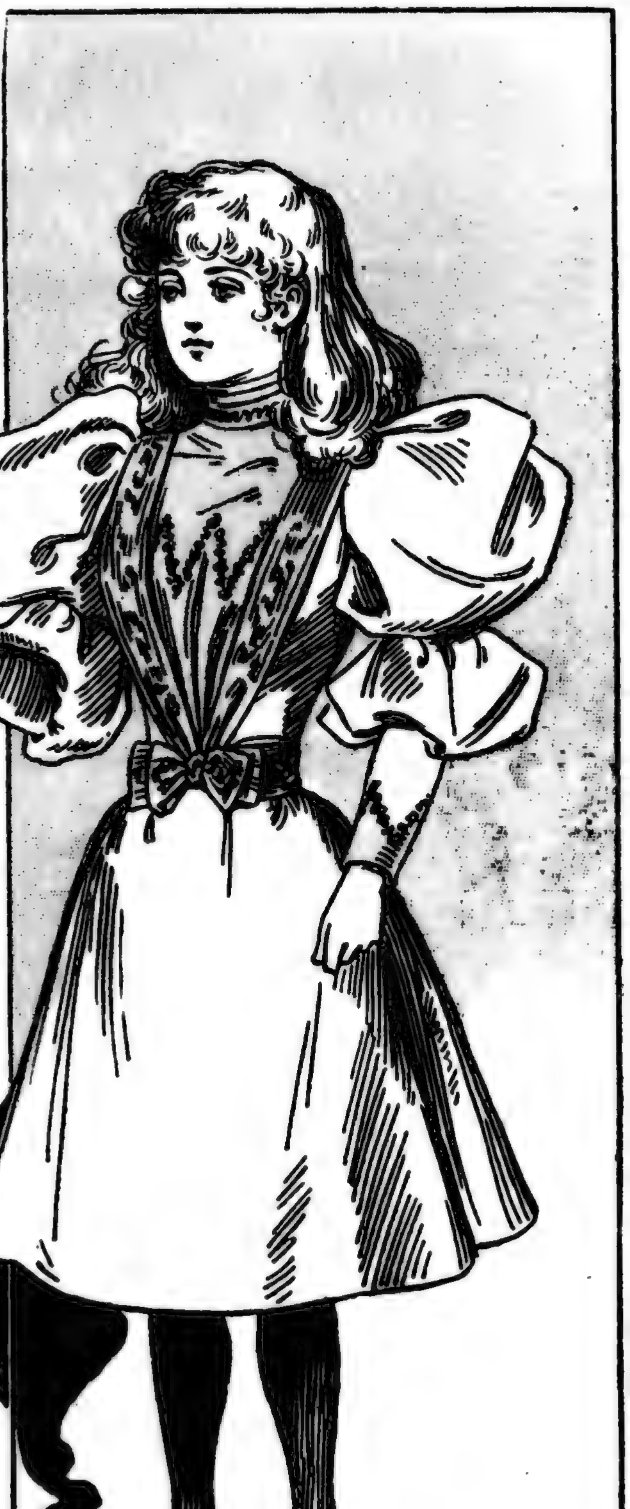
Eton jackets and blouses are fashions that will prevail for girls of eleven or twelve and upwards, the blouse frock is still the favourite style for younger children.

ANSWERS TO CORRESPONDENTS.

M. R.—A blouse bodice of any pretty silk or surah, in a plain or shot colour, would be the best thing to wear with the grey crépon skirt. Make the blouse with a full, overhanging front, with a stripe of cream lace down each side of the front; the fastening could be under the lace on the left side. Collar fastened at the back with a bow and trimmed with a band of lace, and very full bishop sleeves with lace on the wristbands. This is quite suitable for a girl of fourteen.

WESTMEAD.—Black and white would be sufficiently deep mourning for your little girls; their school frocks might be made of shepherd's plaid woollen, and they could wear fronts of black and white check silk with their serge skirts and jackets. Trim the black hats with black and white striped ribbon.

MRS. N.—The little coat could easily be retrimmed for spring wear; remove all the fur and cover the yoke with a flat, rounded shoulder cape of thick lace lined with blue silk matching the serge. Do not cut the cape off in front, but continue the lace to the edge of the skirt in a band about three inches wide down each front. Make a turn-down collar and cuffs of the lace lined with silk, and trim all the edges of the lace cape, collar, cuffs, and the outside edges of the bands down the fronts with a pleating of black satin ribbon about an inch wide. The Tam O'Shanter cap can be worn with this.



DRESS FOR GIRL OF NINE.

BANNERS.

ONCE a year, shine or rain, I hie me to the cobbled court beneath the overhanging gables of the Edward II. house on the Castle Hill, to see how my banners look in the garish light of day. They are the High Sheriff's banners, on which I have drawn and embroidered with so much care and pleasure during the two months past, his coat-of-arms and motto; and which, to me, are the one point of interest in the pageant of the Assize. My whole gaze is riveted on the mysterious roll of silk and bullion that envelops the long brass trumpets held by the heralds. At a preconcerted signal, and with a dramatic flourish, the gorgeous banners are unfurled, and the buglers, puffing out their cheeks, throw their whole souls into the re-echoing "root-ti-toot-ti-toot," to proclaim to all that his lordship has passed in to his dinner, and that the show is over for the day.

Not for me, though. I love to linger and note how the crowd presses round the buglemen to get a nearer view of the banners before they are refurled; and how the bullion fringe that borders them is commented on with awed reverence, and priced at various fabulous amounts; while the heraldic animals on the quarterings and crest puzzle them more than enough. Their breed and clime are hazarded, and one loafer scornfully remarks, "Luke at e's ole 'orns! J'ye hever seed a billy-goat wi' golden 'orns afore? Ga'arn!" And with a loathing look at the helmet and the mantle, as equally objectionable and incomprehensible, he shuffles away.

Although this brief flourish every day of the Assizes is the sole *raison d'être* of these banners, still they are the only things the High Sheriff can hang upon his walls as a memento, and a reminder to his heirs, of the honour that Her Gracious Majesty has done him in "pricking" him for the county. Hence my yearly task, so dearly enjoyed.

Not very long ago I designed the very largest banner I had ever seen, an acreage of banner, in fact. The kind matron of a certain military hospital, having a little spare time on her hands during the summer months, conceived the happy idea of working a huge banner as a contribution towards the Christmas decoration of the soldiers' dancing room, a vast desert of a place to adorn, on the walls of which anything of ordinary size would be lost, wasted, swallowed up, so the banner was to be big, as big as I could make it. Another stipulation was that the St. John's badge should be introduced as well as a motto couplet of a festive and cheery nature. I am afraid to say from recollection how big that banner was, but the badge of St. John with its scarlet cross on a white ground, bordered with gold braid, measured about a yard across, and was appliqué in flannelette on a three-pointed banner of old gold Bolton sheeting. The scarlet of the cross was repeated, in the form of a gigantic bow with wavy and fluttering ends, from which the medallion was suspended, all appliqué, of course. A branch of giant holly, with leaves a foot long, and another of mistletoe crossed beneath the badge, with walnut-sized berries, realistic in the extreme. Discs were cut out of old suède gloves, gathered up, and stuffed with cotton wool. Some of these were Aspinalled a creamy white for the mistletoe, and the rest brilliant scarlet for the holly, and sewn on in groups of twos and threes here and there, along the branches, with glorious effect. The surplus scraps of the green and red materials were torn up into tape-like strips, cut in lengths, and crocheted on to the bottom of the banner as a fringe, a few of green and a few of red alternately. So far, so good, but the motto was a trial to me.

Two beautiful lines were tacked out in the form of an arch at the top of the banner, and the style and size of the letters decided upon and cut out, but the motto wouldn't come. Time pressed and other work was waiting, but still the motto wouldn't come.

I wished to break away from the trammels of such hackneyed couplets as "Christmas comes but once a year," and so on, and strove to think out something newer but still "cheery," according to my instructions, and with a catching, jingling rhyme as well.

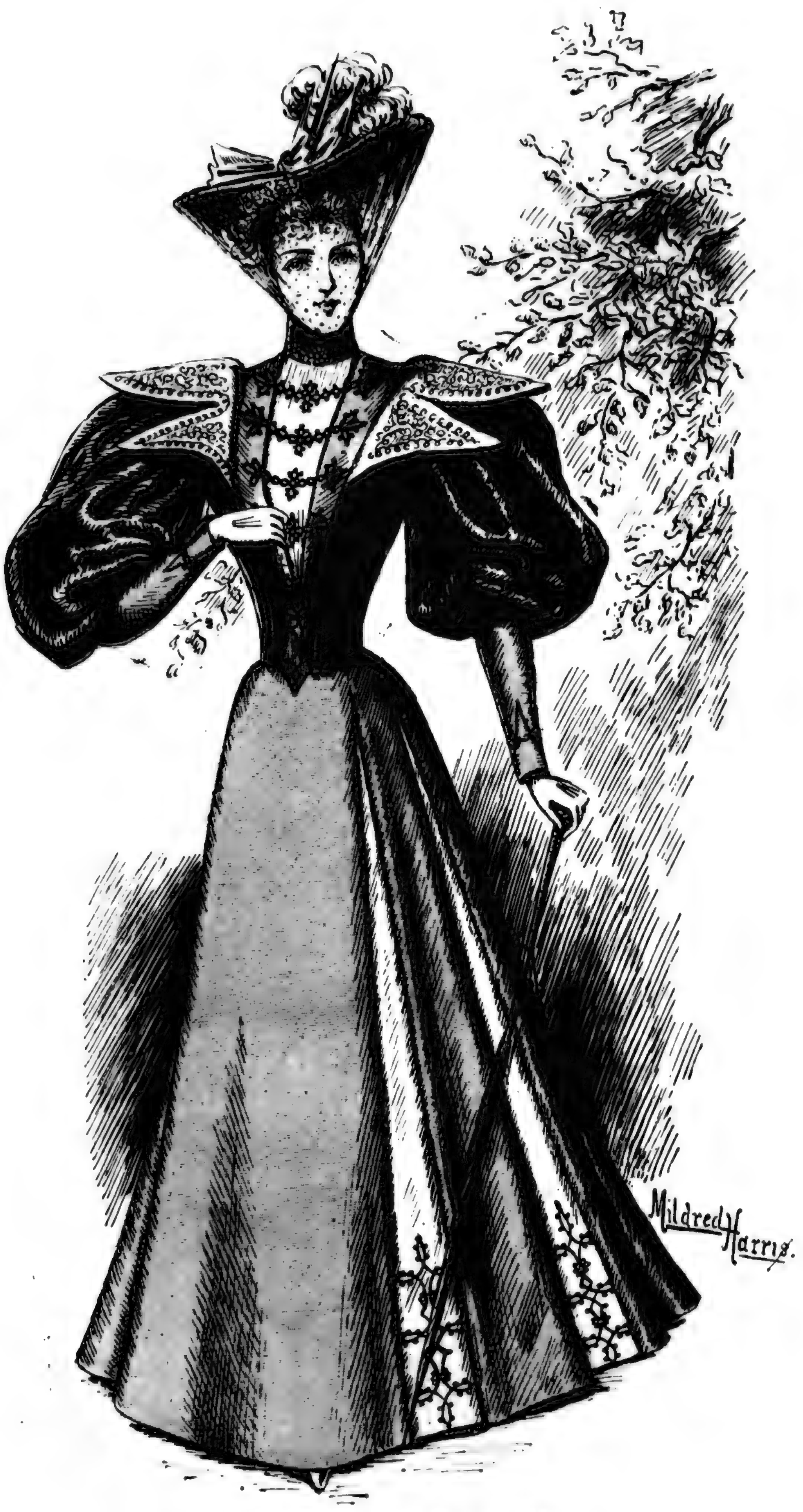
As is usually the case when such an effort is made, the imagination rebelled, and the wrong thing floated persistently in my busy brain to the total exclusion of the right one.

At last, by dint of giving the whole matter up as tending to softening of the brain, the right thing was found to have been under my very nose all the while in the shape of an inscription round a grand old ale-jug.

> Be always as merry as ever you can,
> For no one delights in a sorrowful man

was the very thing I wanted, specially suited for a party of men spending their Christmas in hospital, and, perhaps, needing a wholesome reminder of the "duty of happiness," so earnestly insisted upon by Sir John Lubbock.

OLIVE TONGE.


Mildred Harris.

A STYLISH WALKING COSTUME.

Skirt of petunia cloth, with two narrow panels of white silk on the left side of the front braided with black at the foot. Jacket of dark petunia velvet cut low over a plain bodice of the cloth open in a long V over a plastron of white silk with braid ornaments. Collar, pointed epaulets and cuffs of braided silk; the puff of the sleeve of velvet. Petunia velvet hat trimmed with white ribbon and pale blue feathers. Quantity of cloth required, 5½ yards. The dress is also charming in fawn cloth and brown velvet, in two shades of blue and in two shades of green.

For Prices of Paper Models and Flat Patterns see Page 28.

Myra's Answers on Health and Personal Attention.

Oasis.—Curling irons, when not used immoderately hot, are not excessively prejudicial to the health and structure of vigorous hair. At the same time, their use demands great skill and care, and if the slightest signs are noticed of the hair becoming dry or brittle, they should be discontinued for a time. I do not advise their use in the case of children's hair, and it should be remembered that hair injured by hot curling irons never entirely recovers its original strength and beauty, but remains thin, brittle, and dry.

Sabrina.—No greater loss of weight has been as yet recorded, we believe, than 40 lbs. But nearly three stones is surely a substantial diminution of obesity. Most fat people would be amply satisfied if they could lose one. And the sea-weed remedy has in addition the advantage of being absolutely safe, even for the most delicate. The extract of Sea Wrack is prepared as a liquid, or as pills for those who prefer to take it in that form. Mr. Mason, Pharmaceutical Chemist, Norwich, who prepares it, will send you, post free for 39 stamps, a case containing 32 doses of either liquid or pills as you prefer.

Stranger.—Ordinary soap is not by any means the best thing to use in cleansing the head and hair; it often dries up the hair and has an irritating effect on the scalp. I should recommend you to use Horn's Egg and Borax Wash, or if you prefer a soap, let it be Horn's Scalp Soap, prepared from the yolks of eggs, borax, glycerine, and eau de Cologne. Either of these can be obtained from Messrs. Cassie and Co., 49, Newgate Street.

Jungle.—You are quite right to use cold soft water in washing your face and hands, and I commend your courage. After washing apply a little good elder flower water to your face. For this send to Mrs. Cornelia Gray, 70, Newman Street, Oxford Street.

Olive.—Prevention of greyness in the hair is far easier than its cure. It seems to be the sulphur naturally existing in the hair cells which mainly forms the natural colour, and that natural secretion of sulphur falling off from any cause, greyness follows. Based on this theory, a Sulphur Hair Soap has been prepared, containing sulphur in such form that a weekly washing of the hair with this soap will maintain a full and healthy supply of sulphur to the colour cells. Highly satisfactory results have followed the use of this soap as a preventative of greyness, thus proving the sulphur theory to be correct. Try this soap at once. It is prepared by Mr. Mason, Pharmaceutical Chemist, Norwich, who will send it to you post free for 15 stamps.

Rex.—We have repeatedly suggested, and have had suggested to us, various remedies for cold feet. Experience, under the most trying conditions, has, I think, established the fact that the best plan consists in wearing silk stockings beneath warm woollen ones; stout, but not too tightly-fitting boots should be worn.

Hermie.—Much can be done by a little care in dieting to reduce the size; let your food be solid, but avoid sugar, fat, potatoes, root vegetables, such as turnips, carrots and parsnips, and all starch foods and pastry. You may drink tea and coffee in moderation, claret, and a tumblerful of hot water soon after luncheon and dinner. Beef, mutton, veal, poultry, fish and game, green vegetables and salads, fruit, both raw and cooked, but with as little sugar as possible in either case, brown bread, toast and biscuits, should be the chief items in your diet. It is more the quality than the quantity of food you take that requires alteration. Do not attempt a starving system, that would infallibly injure your health, and do not overwalk yourself in your desire to grow thin. Take a fair amount of exercise, and let your luncheon consist as often as possible of lean underdone beef, with salad and brown bread.

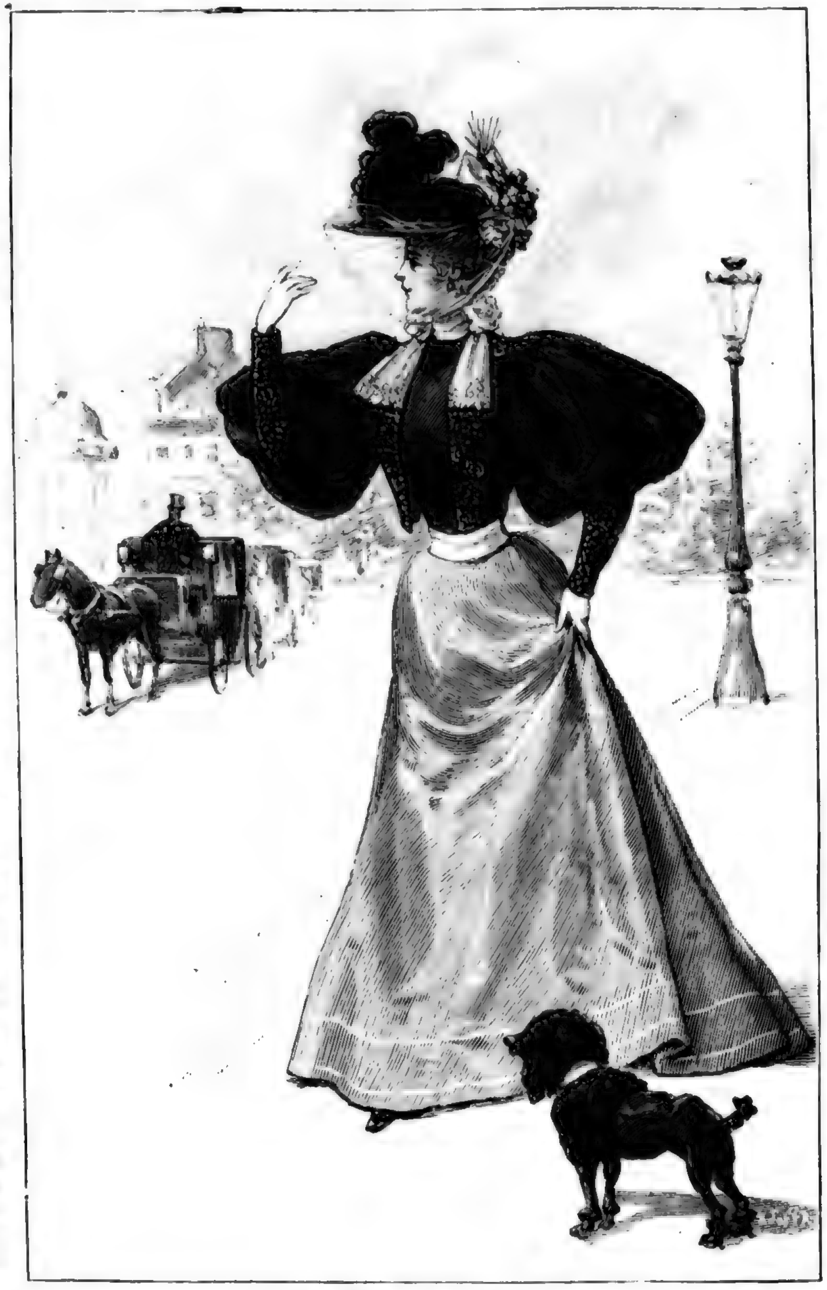
Oriole.—To restore the brighter tints to your hair you should use Mason's Oxyglintine. This will oxidize the darker colouring matter in the hair, and you can easily regulate its action by using more or less of it. It is sent post free for *3s. 6d.*, by P. H. Mason, Bank Plain, Norwich.

Munich.—Roughness or induration of the skin of the finger and thumb, caused by sewing or other mechanical work, may be removed by beating together equal weights of fine sand and white Windsor soap, moulding the mass into a tablet, and, when washing, rubbing the hard skin well with it in place of ordinary soap. A week or two will effect a cure.

Adelaide.—Indigestion is a frequent cause of a bad complexion, which can only be cured by strict attention to the diet. Give up tea and coffee for a time and drink only cocoa, hot milk, or milk and soda water. Take more exercise and do not let your evening meal be later than eight o'clock.

Madge.—An excellent depilatory is that of Mr. Mason, Pharmaceutical Chemist, Norwich, which he will send post free for 24 stamps. It at once removes superfluous hair, and with perfect safety. No depilatory, let advertisements say what they may, will at once safely stop re-growth, but you may hope, by persevering with this one, to see the growth gradually weaken, and in time entirely cease.

Sunshine.—1. Yes, for Horn's Germania hair tonic, it will strengthen the growth and it also keeps the hair clean and soft. You cannot have anything better. 2. The following is a *strong* lotion for blackheads, to be used sparingly. Solution of ammonia, ten drops; boric acid, ten grains; rectified spirits of wine, one ounce; essential oil of lavender, five drops; make up to eight ounces with rose water. Use one of Bailey's Rubber brushes frequently with hot water and soap, and apply the lotion night and morning.



New Walking Dress.

Bell skirt of grey crépon with stitching on the hem. Corsage of cornflower blue velvet fastened on the left side, the puff of the sleeve of the same material. Short open jacket of black cloth embroidered with jet with the small epaulets and the tight part of the sleeves to correspond. White satin belt and collar, the latter finished off with rosettes and cravat ends of lace. Black straw hat trimmed with black feathers, bows of shot grey and blue ribbon, and roses at the back. Quantity of material required, crépon 4½ yards, velvet 4 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

Mireille.—A soap that will suit you is Dr. Mackenzie's Arsenical Soap, you can obtain it direct from S. Harvey, 12, Gaskarth Road, Balham. But you must really wear gloves, not only at night, but as much as possible during the day.

E. W.—1. Paint the swelling on the foot with iodine and rest it as much as possible. 2. Wave the hair, part it in the middle, and draw it back over the ears, covering them almost entirely, as in the figure on page 2. See also fig. 3, page 17. 3. Rub a little cocoa-nut oil into your eyebrows, this should make them grow. 4. The discolouration of the hands will probably cease with the cold weather; Beetham's Glycerine and Cucumber will be the best thing for you to use in the meantime. 5. Paraffin oil is the most certain remedy for a plague of fleas, but possibly you will not care to use this. Camphor is almost equally good and less objectionable.

Myrtle.—The use of an eyebrow pencil of course necessitates daily renewal. The eyebrows and lashes may be permanently darkened by Mr. Mason's Eyebrow and Eyelash dye, which does not wash off, and only requires renewal at considerable intervals. This very elegant preparation seems to have met a very pressing need, and has found great favour. It is quite harmless. Mr. Mason, Pharmaceutical Chemist, Norwich, sends it post free and under cover to any address for *2s. 6d.*

J. J.—The red nose may be caused by indigestion or by defective circulation, most likely in your case by the latter. The treatment is to harden the skin by using cold water in washing, and applying elder flower water from time to time. Take plenty of walking exercise and avoid over-heated rooms and excitement. Of course if your digestion is at fault you must diet yourself carefully.

Sweet Briar.—The condition of the nails may be very much improved by a little care. Wash your hands at night in warm soft water and Vinolia soap, dry them, push back the skin round the nails with a soft towel, and rub Beetham's Glycerine and Cucumber into the hands and all round the nails especially. In the morning soak the nails in a lather of the soap and warm water, push back the skin again with the towel, and file the nails. Do not use the nail brush more than you can help, and keep the nails short and wear gloves.

Thirty.—Dr. Horn's Accsma is a capital preparation for restoring hair which is becoming prematurely grey. Send for it to Cassie and Company, 49, Newgate Street.

Mary T.—Crowsfeet are the earliest indication of wrinkles, which will soon appear unless proper treatment is employed. Crowsfeet and wrinkles are due to two causes working together, namely, the shrinking of the fatty tissue just beneath the skin, and the loss of elasticity of the skin itself. A first-rate remedy is Dr. Anna Kingsford's thick Emulsine of Cucumbers, a little of which should be carefully rubbed across the wrinkles every night. The use of this excellent preparation perfectly preserves the skin from ill effects of rough, cold weather, and renders it white, soft and elastic. It is made only by Philip Mason, Bank Plain, Norwich, who will send you a supply on receipt of postal order for *3s. 6d.*

Cynthia.—Pure glycerine is one of the worst things you can apply to your face, especially after washing it in hot water, the pores of the skin will be enlarged and the colour will be affected. Wash your face in cold or tepid soft water with good soap, Clark's Glycola soap will suit you well, and then apply elder flower water. Use no powder whatever for a time.

Mater.—1. Homocea is really a capital cure for chilblains, you may safely use it for your children's hands and feet, and it will not hurt or irritate the skin. 2. Let them have porridge and bread and milk for breakfast on alternate mornings, to be followed by bread and butter, etc., as you suggest. Hominy, cooked in milk, is delicious, and you may also give them this. 3. It is a very long time from five o'clock tea to next morning's breakfast, and I certainly think that something to eat before they go to bed would be advisable. Soup, a sandwich, bread and butter and milk, a slice of seed cake, or gingerbread, or a little light pudding will do them no harm, and they will probably sleep well on it.

Scotia.—If the hair is very grey, use a dye. A restorer gradually recovers grey hair, a dye does so at once, or in two or three applications. A good dye requires to be applied only at intervals of a week or two, whilst a restorer requires more frequent use. For this reason a good simple and harmless dye in one solution is in our opinion very preferable to a restorer, being far less trouble. Amongst the best and most perfect hair dyes we know of is the Garrison Dye, of which you will find full particulars in Mr. Mason's advertisement.

Hair and Scalp Diseases, of whatever name or nature, speedily and permanently cured. Baldness, partial or complete, greyness, superfluous hair, bald patches, ringworm, &c. Sufferers from above should send particulars, with fee 5s., and stamped address, to Dr. Horn, F.S.Sc., Newport, Isle of Wight. (Hair Specialist (Gold Medallist) from the BerlinSkin Hospital.)

DESCRIPTION OF THE NEEDLEWORK DESIGNS.

APPLIQUÉ WORK.

APPLIQUÉ work admits of a very great amount of variety and obtains greatly with those who like what can be quickly done and yet be satisfactory in result. The word itself only means the placing of one material over another. In ancient days it was called *Opus Consutum* or cut work, *Passementerie* and *Di Commesso.* In the spray given in our illustration No. 11, you see a very simple and yet most effective way of doing appliqué, which answers capitally for the bordering of curtains, bedspreads or large articles of many kinds.

The way in which you can do appliqué of this kind is as follows. Get some red Turkey twill, of a good quality. It is not worth while doing it with a very cheap thin kind, as if you give yourself the trouble to embroider upon it, we suppose that you wish your work to last.

Spread the twill out upon a hard surface—a dea table or clean pastry board answer well—and then lay a transfer paper upon it. The design chosen should be a large bold one with no interlacing and few small details. Iron off your design on the twill, with an iron that is not very hot. If you iron off on a soft surface, the pattern will not come off so well. Be very careful to get your pattern on very straight, as once you have ironed it off it is a great trouble should it be crooked to rub it all out. This, however it is, with benzine, quite possible to do.

In the illustration, the red twill design is applied to what is called poor-house sheeting, a material which is inexpensive, soft and pleasant to work, and of a most beautiful cream colour. It makes splendid curtains, and a bedroom set looks extremely well done in it. Curtains, bedspread, night-dress and brush and comb bags, duchesse toilet cover and laundry bag all complete.

Well, the next thing to do is to tack your twill border very flatly on to the sheeting and then proceed to embroider it. Use red ingrain embroidery cotton of rather a coarse number, and be sure and choose a needle with eye sufficiently large to carry the cotton comfortably. Mountmellick needles are capital for this purpose; when you ask for them in the shop see that you get them! Crewel needles do not answer the purpose near as well, for their eyes are oblong, and in the Mountmellick needles they are round, and thus take the round cotton better than the former.

Button-hole the design closely all round, taking care that your upper line is as even as your lower, i.e., do not have your button-hole border an eighth of an inch in some parts, half and double that width in others. Easy as this work is, it is certainly quite spoilt and very ugly if careful attention is not paid to these details.

When you have completed the button-hole work, then take a pair of sharply pointed scissors and cut it out close to the edge. After that work the spikes on to the sheeting; these, as will be seen, being nothing more nor less than single back-stitches all the same length taken at regular intervals.

We have seen a bedspread done in this manner, red Turkey twill being used on a peacock blue foundation of Bolton sheeting, a wide border being carried all round and a large monogram placed in the middle.

Charity blankets can be converted into really beautiful bedspreads if you appliqué a blue or red border and centre to them. Line them with sateen of a corresponding colour and edge with coarse Russian lace or else a firm button-hole border.

Before proceeding to give an explanation of various stitches which may be used in appliqué, it may interest some readers to know more of the origin of the embroidery. We read :—

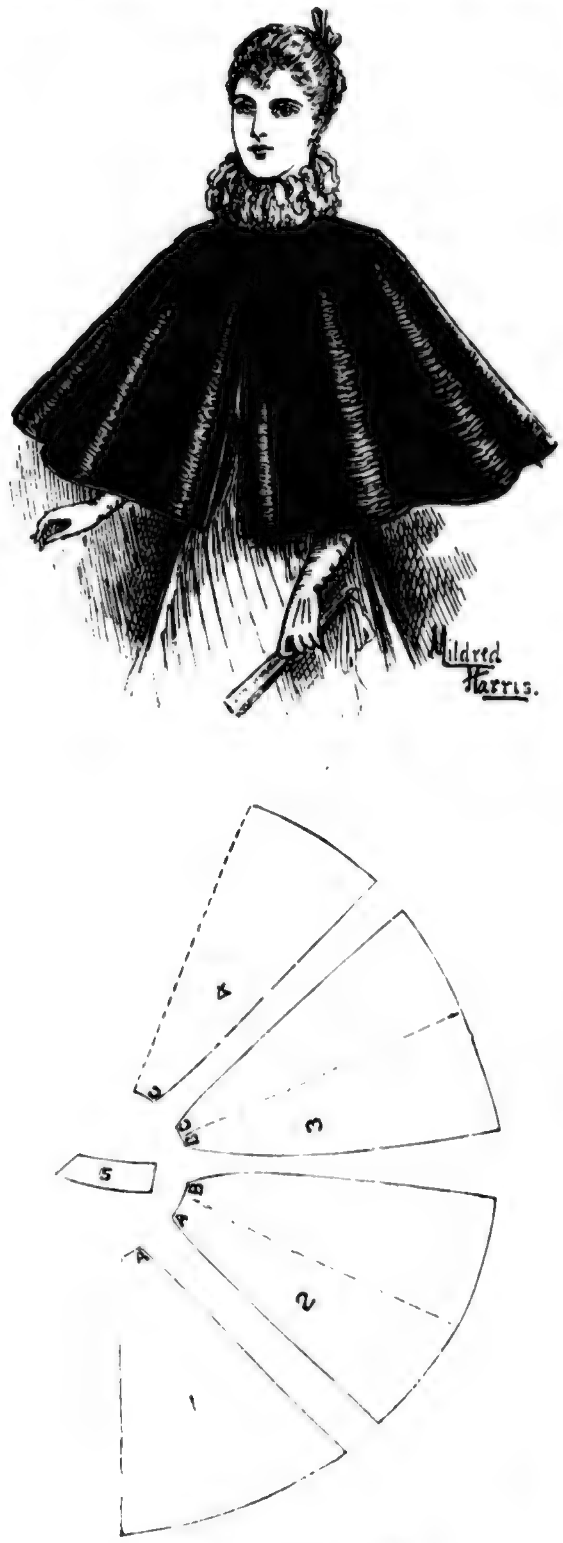
"Vasari tells us that it was Sandro Boticelli, a Florentine, who invented it for the use of church banners, as being for that purpose more effective than any other kind of embroidery or painting. Boticelli himself drew the baldechino of Or San Michele, and the embroideries of a frieze which the monks of Santa Maria Novella used to carry in procession. In spite of Vasari's statement, however, appliqué work did exist before Boticelli's century (the sixteenth), as in India and Persia it had been known for many hundred years, and some excellent authorities think it was invented there.

"Chaucer names 'cut work,' and that name is often found in inventories from his time to the beginning of the last century. At Coire in the Grisons is a very lovely chasuble, of which the Orphrey is of the school of Holbein the elder, and the work, which is much in relief, is appliqué.

"In the later middle ages a good deal of this work was done in Germany for wall hangings, figures being cut out of different materials, embroidered down, and sometimes they were very handsome.

"A writer says :—'In the sixteenth and seventeenth centuries cut work was much employed in Italy for large flowered arabesque designs, commonly in velvet or silk, making columnar wall hangings, which are often very effective—giving the rooms an architectural decoration without interfering with the arrangement of works of art, pictures, statues and cabinets placed in front of them. Besides, it was supposed that the utmost effect of richness was thus accomplished with the least labour, and very large spaces and very high walls covered without losing any beauty by distance, as must be the case when the work's highest merit is the delicacy of the stitches and the details of form.'"

No. 1 shows a terra cotta leaf applied to blue linen. The same colour as the leaf is used for the button-hole work and herring-bone border which is put instead of spikes. A blue centre is made in bird-stitch—to be explained presently—secured by terra cotta back-stitches.



VELVET OPERA CAPE.

The Cut-out Paper Pattern given with this number.

No. 2 shows a quicker way of applying a design, in which the latter is cut out first of all before being laid upon the foundation. This is simply blue coral-stitch.

No. 3 shows a leaf buttonholed down, the work not being close together and done in a slanting direction. After it is done spikes are made by a single blue loop-stitch, ended with a knot as made in snail-trail stitch. The stitches are left to show that the leaf is tacked on to the foundation before any embroidery is attempted.

No. 4 is a fancy stitch of three straight and one slanting stitch, done alternately, and is useful for filling up backgrounds. A line of stem-stitch with triangles composed of single stitches is seen in No. 5.

No. 6 is an arrangement of back-stitches which explains itself.

In Nos. 7 and 8 you see bird-stitch. Begin from the bottom and work up, keeping your thread to the left under your needle as you do the right-hand stitch, and your thread under your needle to the right as you do the left-hand stitch. Examine the illustration and you will see how this is done. In No. 8 you see the small back-stitching which gives such finish to the stitch, and which can be done in the same colour or a contrasting one.

No. 9 shows an old gold Roman satin leaf, applied by first being tacked close to the edge with fine cotton or silk, and then having the edge concealed by a couching of brown filoselle, several threads together secured by red stitches.

In No. 10, button-hole, not close together, is intersected by Roumanian stitch done at intervals.

Sometimes it is well to paste your design on your foundation.

Brown holland buttonholed down on blue or red twill in conventional designs is often called Roman appliqué.

NO. 12. DESIGN FOR A D'OYLEY.

The design in Turkish embroidery is worked with blue silk and gold thread in chain-stitch on loosely woven muslin. Lace may be sewn on round the edge, or the muslin may be frayed out to form a fringe about three-quarters of an inch deep.

NO. 13. DESIGN FOR D'OYLEY.

The design is worked in satin stitch, outlined with crewel stitch; silks in various colours may be used for the work, but the outlining should all be in the same shade of gold colour. A lace edging borders the d'oyley.

NO. 14. DESIGN FOR A MATTRESS PINCUSHION.

The pin-cushion may be made of silk, satin, or linen in a light or dark colour. The mattress is from an inch to an inch and a half deep; the under side is plain, the top is ornamented with the embroidered design worked with silks on silk or satin, or with white flax thread on pink or blue linen.

DESCRIPTION OF THE CUT-OUT PAPER PATTERN.

THE pattern is that of a gored cape suitable for cutting in velvet, brocade, or any narrow width material, and it consists of five pieces: 1, the front straight with the selvedge in front and sloped at the side; Nos. 2 and 3 are the side gores; the dotted line shows the straight line of the material, the seam B between the two gores is very much rounded to set over the shoulder; No. 4 is the back breadth folded the straight way of the material at the dotted line down the centre. The lining may be of silk or satin cut with the gores and neatly slipstitched over at the seams on the inside; a lining of domett should be introduced between the velvet and silk or satin lining. The collar, 5, is a plain band serving as a foundation for a very thick ruche of chiffon. But a ruche of ribbon or band of feather trimming would be equally appropriate, and a bunch of flowers may be introduced in the chiffon ruche.

OUR PRIZE COMPETITION.

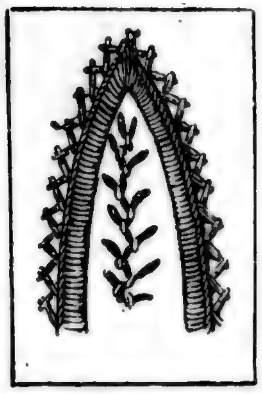
THE competition for the prettiest and most original Photograph Frame has not been so good as usual, nevertheless the prize of one guinea is well earned by Miss Giles, The Grove, Lyncombe, Bath, whose painted tambourine frame is remarkably pretty. A design of purple clematis surrounds the opening for the photograph and the tambourine is suspended by mauve satin ribbons, attached with dainty little bows, the colour corresponding with the shades in the flowers.

The next competition, that for a trimmed toque, due not later than April 4th, is the first of the series of eight competitions for which the large Cumulative Prize of £15 will be presented in December to the competitor who receives before that time the largest number of first awards.

The competition this month is for a work-bag in any material, decorated with appliqué work; a number of stitches and instructions for this style of embroidery are given in the present number. All specimens should reach us by May 4th, and must be accompanied by the coupon which will be found on the advertisement pages, and by stamps and an addressed label for the return of the work. This will be the second in the series of eight competitions for the Cumulative Prize.

MANY NEEDLES are broken daily through using heavily filled Calicoes. The Hopwood Calicoes and Sheetings are quite free from lime and other minerals, and therefore softer to work, easier to wash, and wear longer than those generally sold by shopkeepers. Send post card to the Hopwood Manufacturing Co., Princess Mills, Heywood, near Manchester, for patterns, which may be kept without charge. Any length cut and carriage paid. No Agents.

NOVELTIES IN NEEDLEWORK.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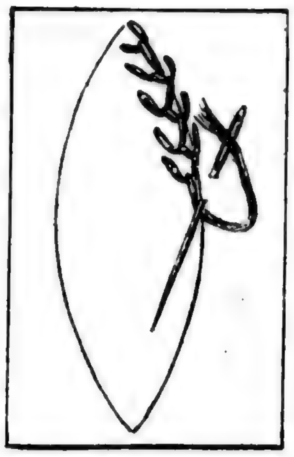
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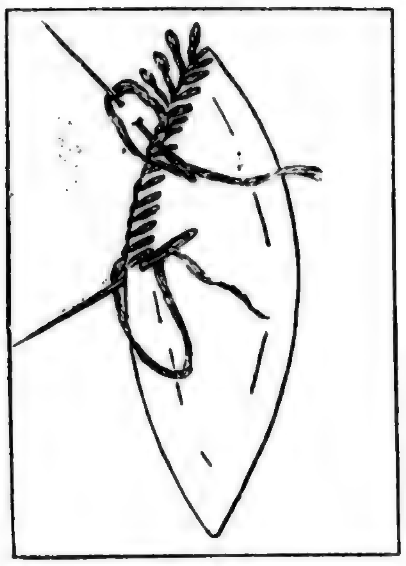
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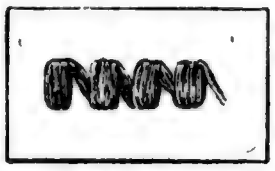
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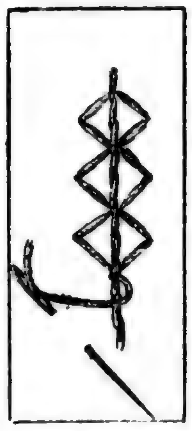
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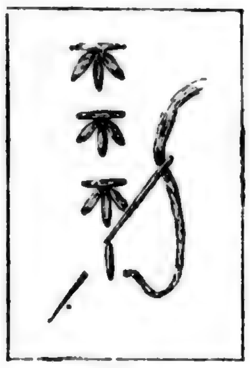
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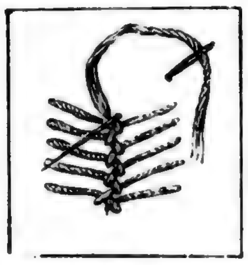
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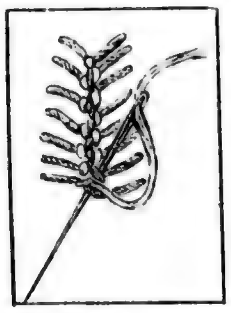
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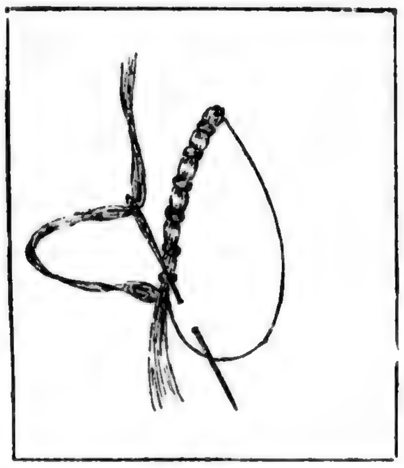
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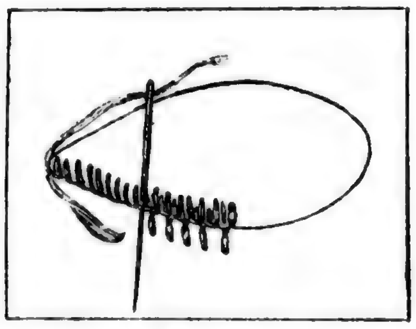
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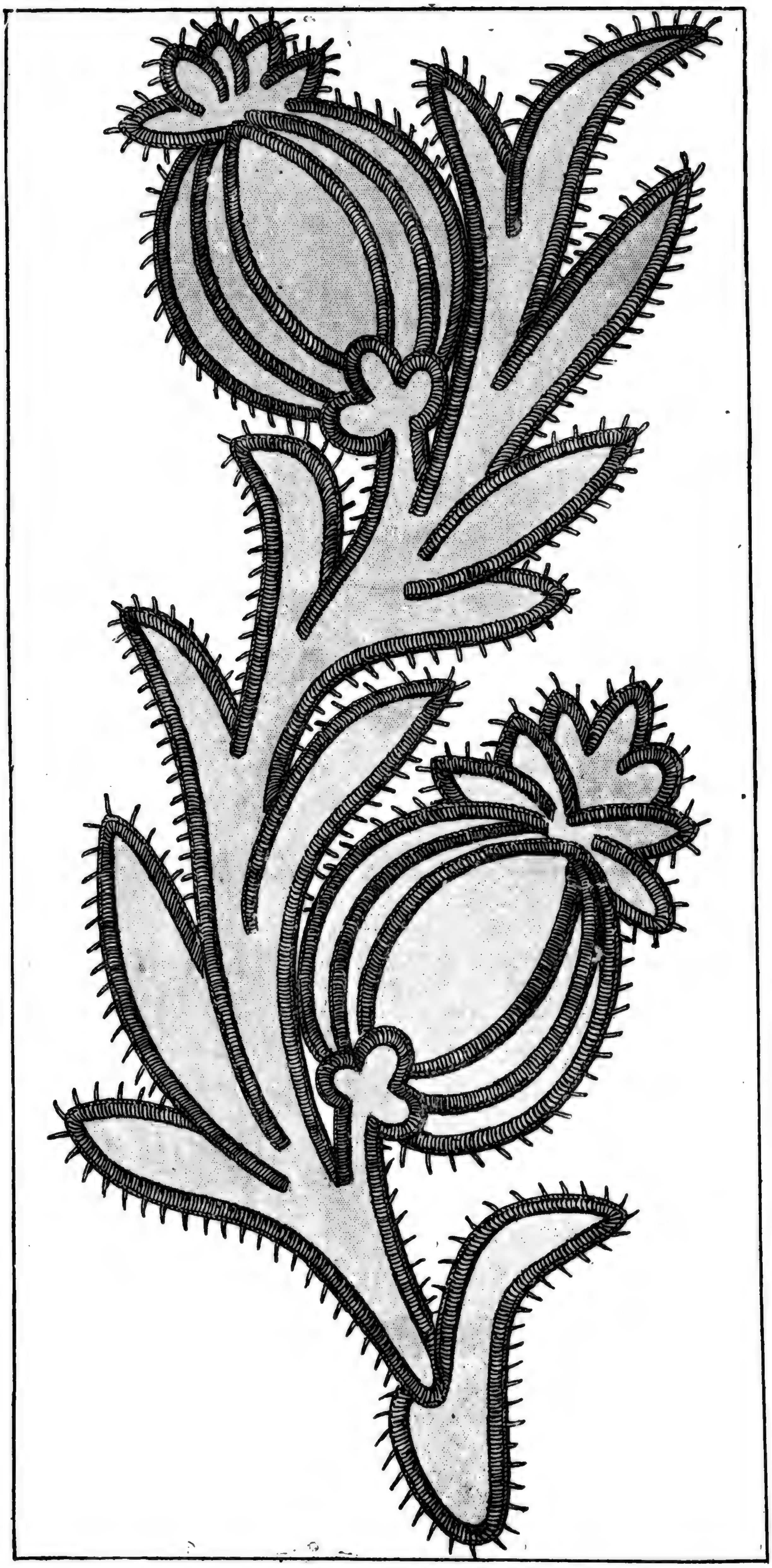
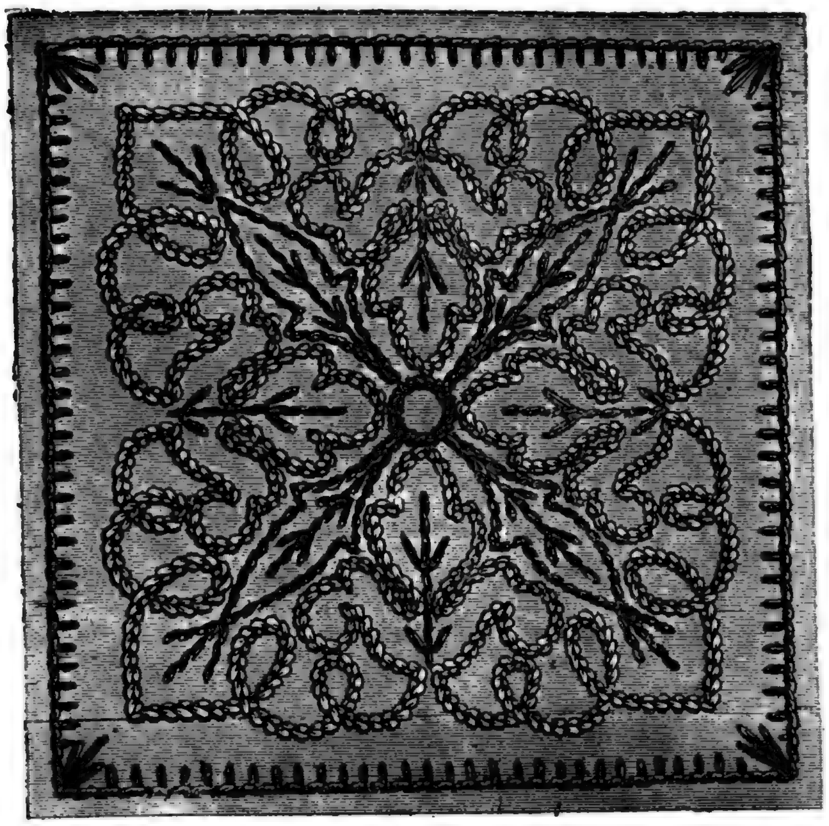
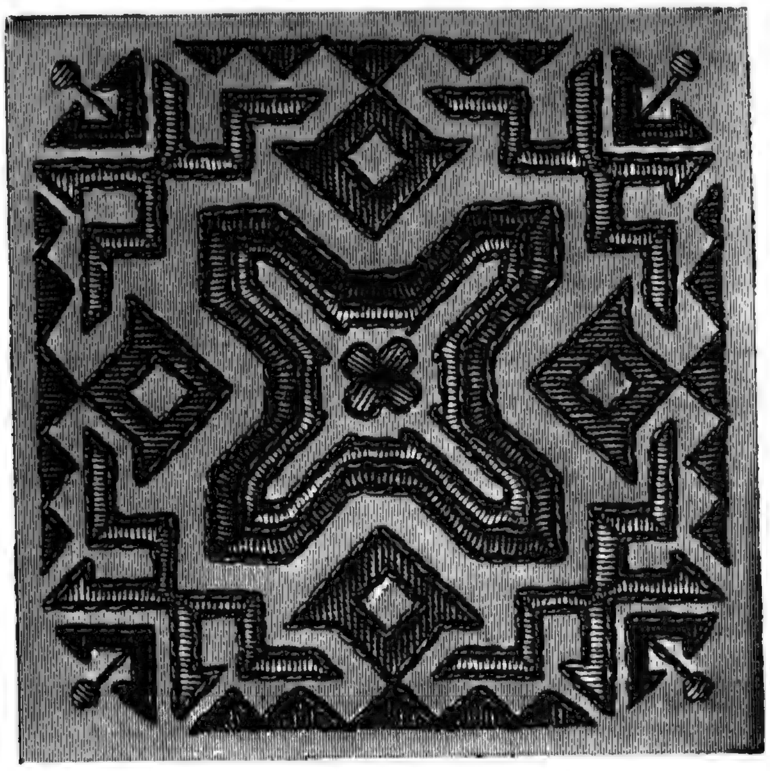

Nos 1 to 10, Stitches, and No. 11, Spray in Appliqué Work.

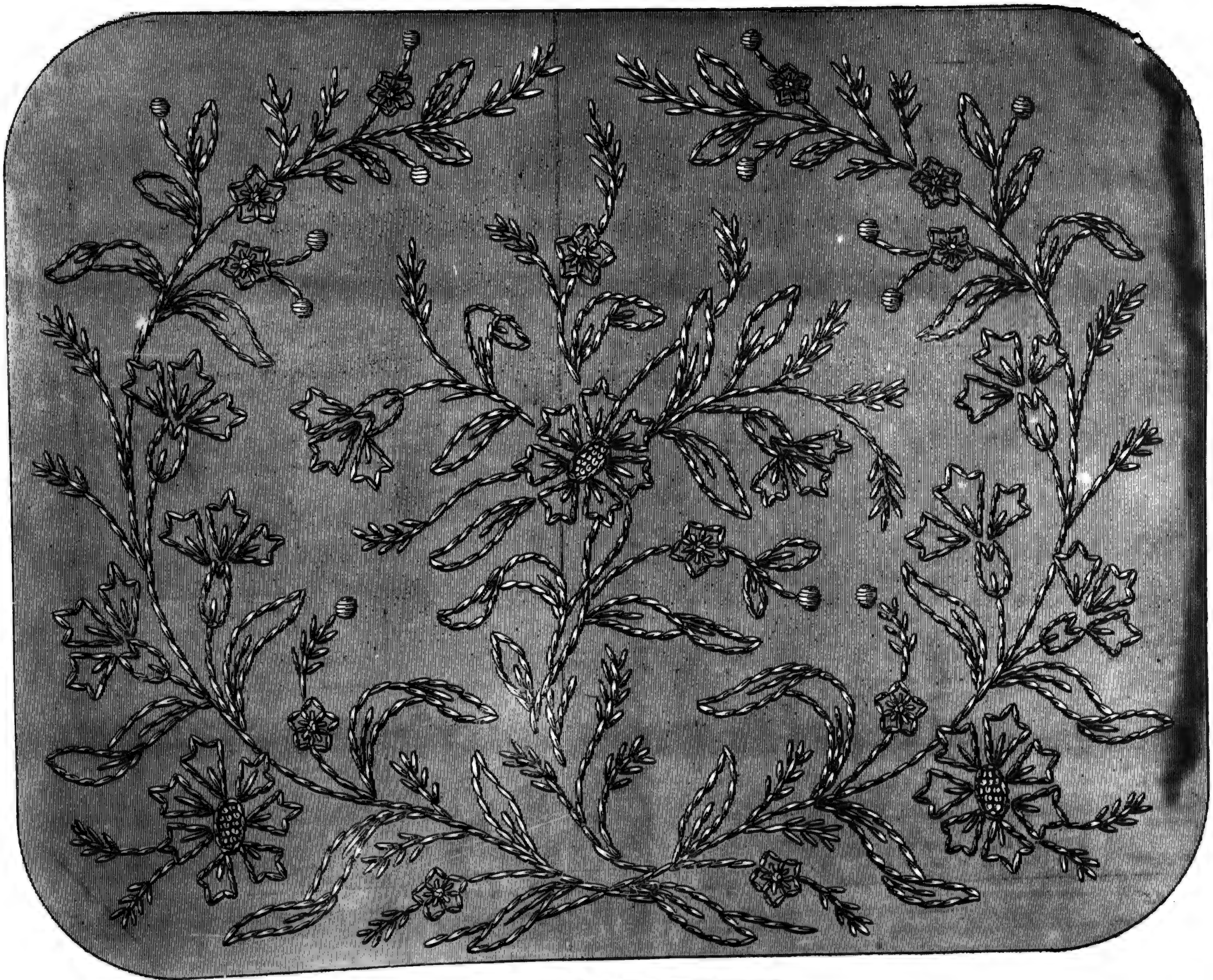
NOVELTIES IN NEEDLEWORK.



No 12. Design for D'oyley.



No. 13. Design for D'oyley.



No. 14. Design for Mattress Pincushion.

DESCRIPTION OF THE COLOURED FASHION PLATE.

BALL dress of gauze over satin, the skirt bordered with a drapery and flowers. Full low bodice with a band of paillette embroidery across the chest and belt to correspond. Puffed sleeves. A large chrysanthemum on the left side of the chest.

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DESCRIPTION OF OUR ARTIST'S SKETCHES.

FIG. 1. Dress of fancy crépon in black and blue; the skirt very full with godet pleats and sleeves of the crépon. Draped corselet bodice of black satin open over a chemisette of écru lace on blue silk, the front of the bodice ornamented with a draped blouse of blue silk. Collar of black satin. Cape of pale fawn cloth with open embroidery over blue silk. Ruches of black lace at the neck and black satin ribbon strings. Blue velvet toque trimmed with jet-embroidered lace and a black aigrette.

Fig. 2. Dress of pigeon-breast shot glacé silk figured with stripes and pin spots in black. Black velvet jacket with full basque and revers of white silk edged with cord. Jet embroidery on the sleeves. Chemisette and ruffle of white chiffon with little bunches of pink flowers on either side. Bonnet of black chiffon finely pleated, with pink flowers in front and a bow of blue ribbon.

Fig. 3. Hat of fine black chip, the brim lined with peach-blossom silk. Band and bow of peach-blossom ribbon and plumes of black feathers.

Fig. 4. Costume of fine summer tweed in fawn and blue. Plain bell skirt and open jacket with deep square revers and collar stitched at the edge. The sleeve is in the new bishop shape with half cuff. Pleated blouse front of blue silk, and collar and bows of fawn silk. Brown straw toque trimmed with a blue bow and magenta flowers.

Fig. 5. Costume of Danish blue cloth; the seams on the front of the skirt strapped with bands of fawn. Jacket fastened on the chest over a waistcoat to match; the sleeves pleated from the wrist nearly to the elbow. Bands of fawn cloth edging the jacket, revers, and collar. Straw hat trimmed with ribbon and quill feathers.

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Spinnings in Town.

(*Continued from p.* 11.)

Magnificent brocades of French and English origin lead the way this season in fashions in silk, and anything more lovely than the array of French brocades at Peter Robinson's in Oxford Street it has never been my lot to gaze upon. The colouring and patterns of these brocades are worthy of each other, faint shades of pink and blue are combined in patterns of waved lines on a shot or white ground; large sprays of foliage in pink and white on a silver grey ground form another favourite design repeated in many colours; a large design of lilies in red with green leaves is superb on a black ground, or in pale blue on black, indeed fashion has pronounced in favour of large floral designs for brocades, and a splendid chrysanthemum pattern may be had in a variety of colours on light or dark grounds, a lovely specimen being in shades of yellow on black. Pendant wreaths of flowers, fantastic foliage, and waved lines and ribbons are all designs in favour for these beautiful fabrics. The English brocades are very charming; a shot yellow and white brocade with the pattern in the same colours will make lovely ball dresses, and the same pattern can be had in pink and white, and there are many other designs in these pretty silks that speak well for the taste and skill of English manufacturers.

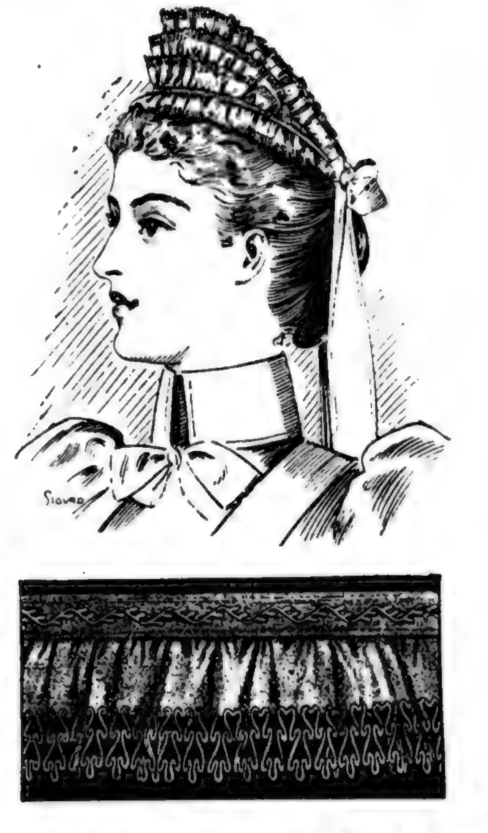
The rage for having sleeves differing from the dress has brought to the fore some rich silks specially designed for sleeves; many of these silks are very striking, one pattern consists of a check in blue and red, green and red, green and blue, blue and brown, etc., with a little white or some other colour introduced, and over the whole is a guipure lace pattern woven in black.

A great deal of plain, rich corded silk will be worn this season, in full colours that will certainly tend to lighten up dark places; Peter Robinson has a splendid assortment of these at 5*s.* 6*d.* and 7*s.* 6*d.* per yard. Gros grains are also in favour, as are bengalines, which may be had in every possible colour at from 2*s.* 11½*d.* to 4*s.* 9*d.* per yard. A very fascinating inexpensive silk that reminds us of the silks worn by our great grandmothers has a little pattern in white on a shot corded ground, and is remarkably pretty in blue and white.

Glacé silks of all kinds will be exceedingly popular for summer dresses, and many of these are decided reminiscences of bygone days; the fine shot stripes in many combinations of colours, the stripes interspersed with pin spots, and a variety of other designs have a quaint old-world look about them and are exactly suited for the 1830 styles now in vogue. These silks are very cheap, from 3*s.* 11½*d.* per yard up to 5*s.* 6*d.*, and at even lower prices are some tempting patterns of light silks specially intended for blouses, but that may also be adopted for complete dresses. The shot bengalines with pin spots at 2*s.* 11½*d.* are also very pretty, as are some light brochés at the same price that have a pattern of a small spray in white on a pink, blue, green, or other light coloured ground.

Most of these pretty fancy silks are for the young, but middle-aged ladies who have abjured the frivolities of girlish fashions will be delighted with the number and variety of fancy silks in more sober but yet charming colourings that will make stylish and economical summer dresses.

A remarkably clever and useful contrivance, and one that is already in high repute, is the Patent Busk Protector, a small thing, very cheap and yet invaluable to those who are victims to the frequent snapping of the busks of their corsets, with all its attendant miseries and discomfort. The Busk Protector is simply an additional busk attached to the corset by means of hooks which slip over the left busk, while the right busk is fastened over in the usual way. There is no sewing or unsewing, a change of corset merely entails the slipping of the Busk Protector off one corset on to the other, and it entirely prevents all breaking of the busk without adding to the weight or stiffness of the corset. All drapers keep the Busk Protectors, but in choosing them care should be taken to select a protector that is from half an inch to one inch shorter than the corset busk.



SPECIMEN OF MESSRS. J. AND J. CASH'S RUFFLED FRILLING, AND NURSE'S CAP TRIMMED WITH FRILLING.

The extraordinary wearing qualities of Westmorland woollens are only really known by those whose wisdom or luck has prompted them to make a trial of the fabrics; to those who have not yet had this experience I strongly recommend the materials manufactured by the Westmorland Woollen Company, of Kendal, with the assurance that the tweeds and other woollens of this firm are remarkable for their good quality and excellent manufacture.

Tweeds are the speciality of the Westmorland Woollen Company, with a list of prices ranging from 1*s.* 11*d.* to 6*s.* per yard, and a width which is never less than 52 inches, and in one case attains a width of 57 inches. The Dreadnought Tweeds at 1*s.* 11*d.* per yard are most useful fabrics in two series of plain and mixed colours, in dark and medium tints; the Buttermere, an all-wool cheviot tweed at 2*s.* 9*d.*, is in small checks and effective colourings; at a slight rise in price are the Skiddaw, a soft check tweed with rough surface; the Lunefield, a very pretty mixed homespun tweed in charming colourings; the Rydal, a homespun tweed in checks, stripes and diagonals; the Westmeria, a new pure wool tweed, exceptionally soft in texture and made in plain colours and in small checks; another kind of Westmeria is a pure homespun cloth of rough texture but excellent quality, made in plain colours and checks, and specially suited for ladies' shooting, fishing, and travelling costumes; the Bective, a homespun tweed, is, although a very substantial fabric, varied in colouring, threads of green, mauve, blue, etc., intersecting the darker and more sober-hued ground; it is a novel and very effective material for walking and travelling costumes at 5*s.* per yard, 57 inches wide. Other specimens of these capital fabrics are the colour-flecked diagonal Moorland cheviots for coats, golf capes, etc.; the Grasmere, a thick diagonal shrunk tweed, and three varieties of Westmeria homespun cloths at 6*s.* per yard in plain colours, in dark checks, and in light checks. These may be worn by ladies and gentlemen, and are absolutely free from dye, the natural colours of the wool being preserved.

Lighter fabrics for summer dresses are also included amongst these materials; the Rothay, a soft foulé at 2*s.* 3*d.* per yard, is a remarkably good and fine specimen of this class of material, and the colours, electric blue, Venetian red, biscuit, fawn, etc., are charming. An all-wool Habit Cloth at 3*s.* is also in good colourings; the Underley, a soft twilled beige in plain colours and checks, is delightfully fine in texture; the Glencairn Frieze is a heavier cloth-like fabric in mixed colours that will make stylish and durable coat-and skirts for walking costumes. The Troutbeck and Windermere serges, in various qualities ank prices, are also specialities of the Westmorland Woollen Company, and like their other fabrics noticeable for their many good qualities.

A clever and well-made hair curler is the "Fronde" Curler and Frizette Pin, manufactured by Mr. G. Goodman, of 82, Caroline Street, Birmingham, but obtainable of all haberdashers and hairdressers. The "Fronde" pin is made on the plan of a safety pin, the part round which the hair is curled being double, like a small hair pin. It is made entirely of round wire which is japanned and will not therefore become rusty. No rivets are employed in its construction, which is simplicity itself, and sample dozens may be had from the manufacturer at 3*d.* for japanned pins, or 6*d.* in electro gilt.

The weak point of a corset, as every well-developed woman knows, is the waist line just above the hips; anything that will tend to strengthen the corset at this point and prevent the constant breaking of the side steels, adds immensely to the durability of the corset and the comfort of its wearer. By far the best invention for this purpose is the Venus Shield, which is sewn inside the corset at the waist, and has a series of thin steels that lie *across* the side steels of the corset and remove excess of pressure from them; the shields being sewn on in the centre part only the ends adjust themselves to the body, and curiously enough they seem to take no room under the corset, on the contrary the corset may often be laced tighter with the shields than without them, and they are perfectly comfortable. They add to the support given by the corset without increasing its bulk. The Venus Shields are made in several sizes, and should be considered essential wherever there is a tendency to break the side steels.

THE SILKWORM.

◆

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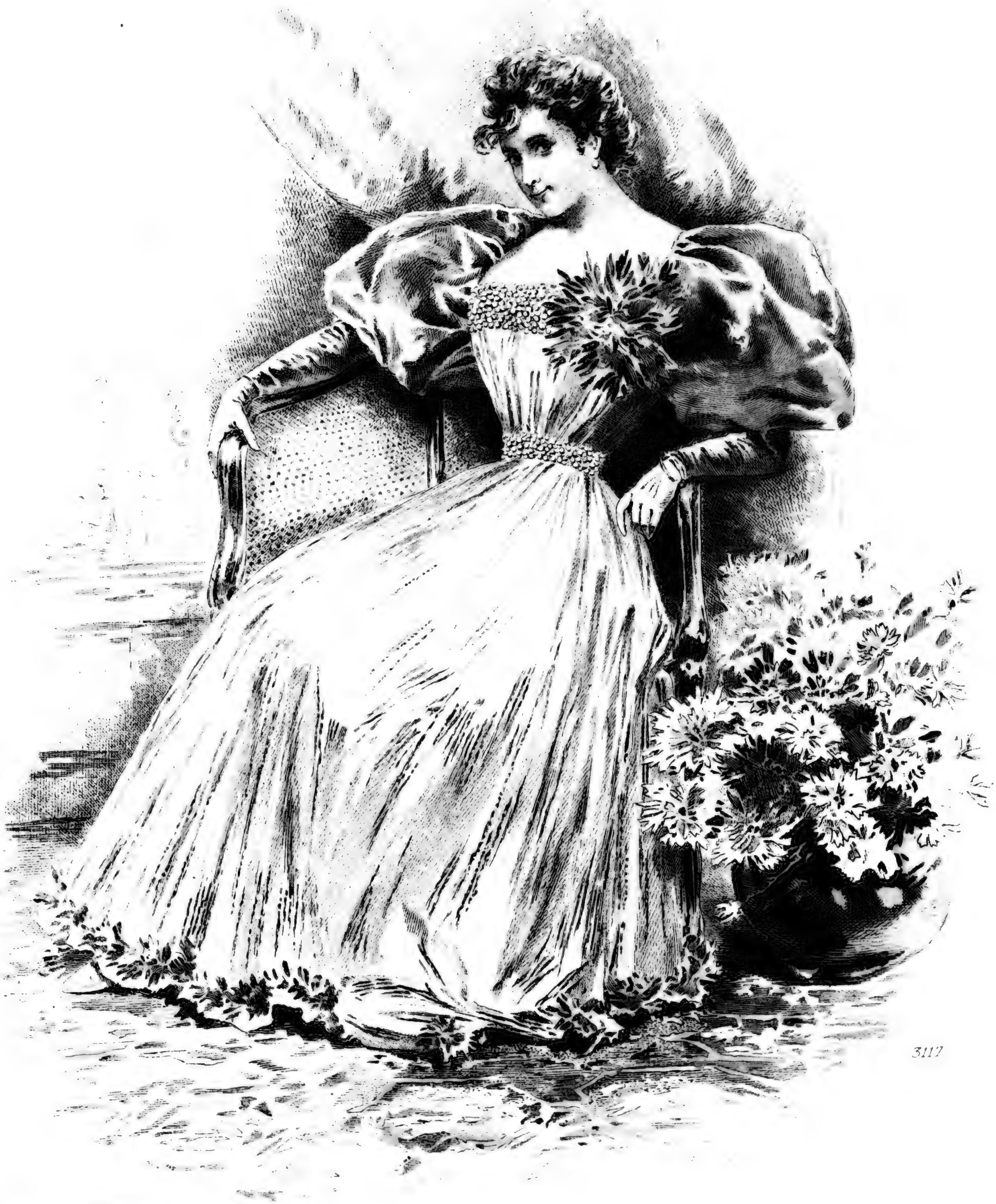

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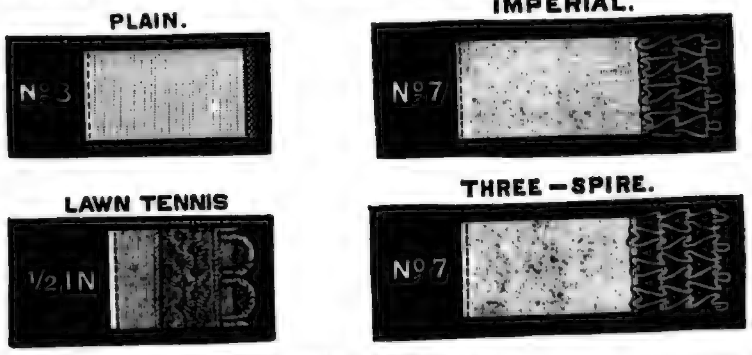

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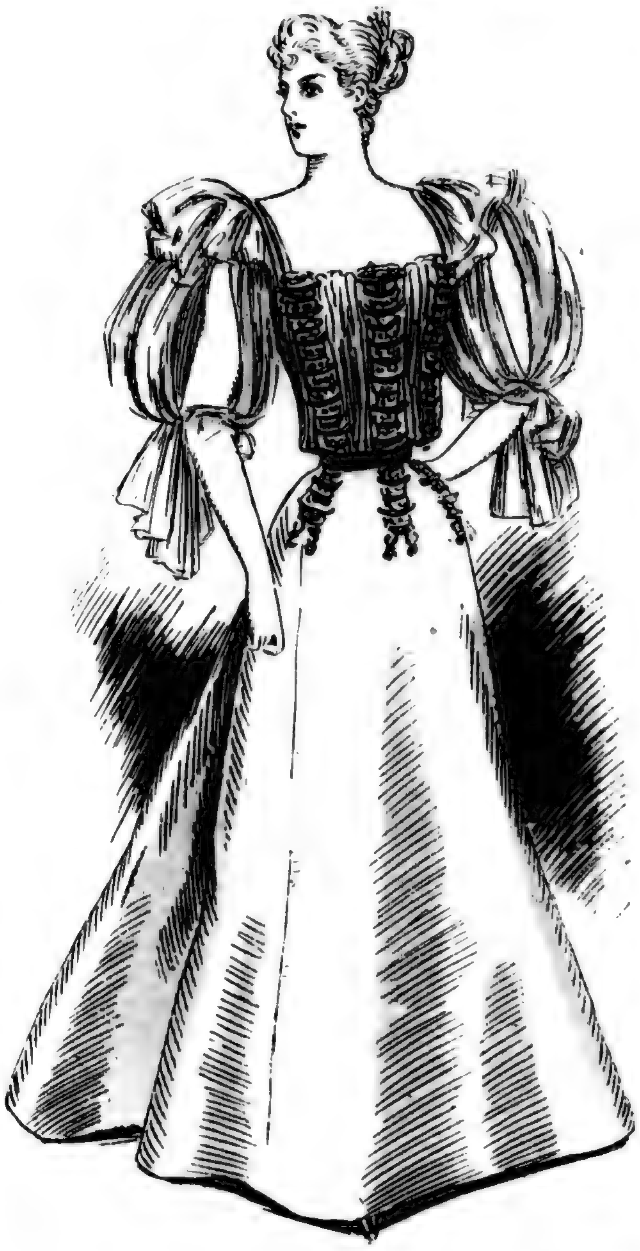
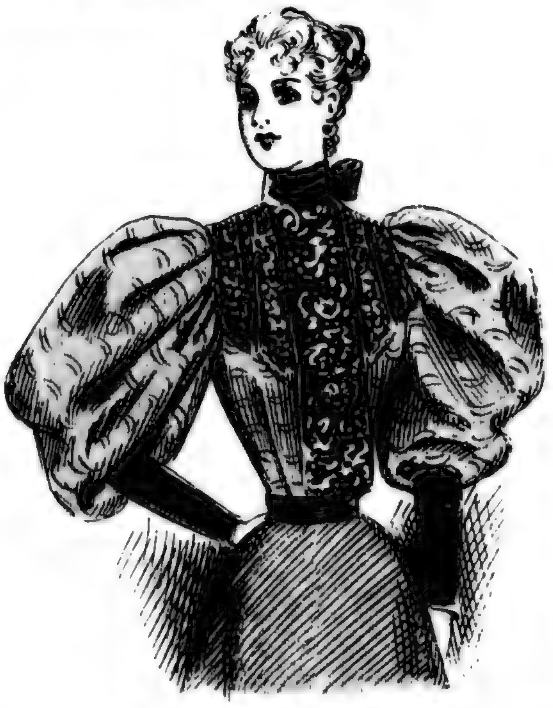
ARRANGEMENTS OF REMNANTS.

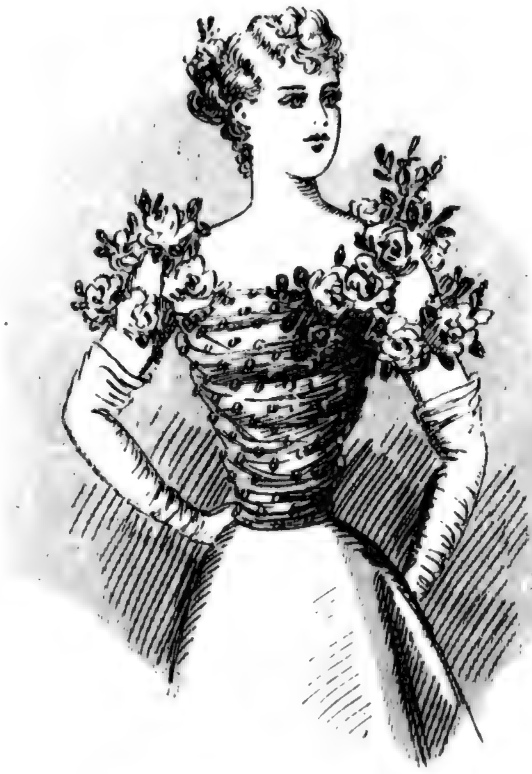
THERE are certain superstitions which most men cherish with regard to women, and amongst them one to which they cling most faithfully is decidedly the mistaken idea that all women love shopping, particularly during sale times, and are inveterate bargain-mongers. As a matter of fact, there are a great number of women who detest buying, and who never made a bargain in their lives, and who would infinitely prefer a long journey in a ladies' compartment full of babies to a shop during sale time; though why sales have won such an unenviable notoriety is more than I understand, for, in reality, a great number of maids and matrons would find the dress allowance puzzle even more difficult to solve than it is at present, were it not for the extremely liberal manner in which the best shops reduce their goods in price. Surely to an impecunious woman the fact that a blouse length of silk can be bought during certain months for three-fourths the sum which would have been charged for it at any other time is sufficient consolation for the crowded and somewhat uncomfortable state of a usually extremely well-managed establishment. The woman not overburdened with cash, but who knows what she wants, and who will not be flurried or tempted in promiscuous purchases, should have good reason to speak well of the annual sales—and no doubt when she regards with pride, some weeks later, the gowns, blouses and petticoats which have cost so small a sum she will frankly avow that sales are consummations devoutly to be wished for.



Possibly never was there a day when fashion smiled so kindly on the remnant. She permits it to form the sleeves, her capes and collars, yea, even her bodices, and truly for this let us be thankful, for the fickle dame is not often wont to encourage economy. As I have just been enjoying a round of balls the spirit moves me to discourse of evening gowns and opera cloaks. Hence the accompanying illustrations. Why, I wonder, do not more women forsake the charms of the opera cloak for those of the opera coat? The latter has advantages a many not possessed by the cloak, and its effect is distinctly superior. Take that one illustrated in No. 4. A truly regal garment it is, and yet if advantage has been taken of its silk sale, by no means an extravagant one, for examine the design and you will see that it is especially suited to the limited capabilities of the remnant. But just a skirt length of yellow poplin, satin, or brocade is at our disposal, therefore this is employed for the skirts of the paletôt, while the Empire bodice of black chiffon is partly covered by a collar of yellow velvet, of which material the large sleeves are made. Black chiffon forms the huge ruff, and the skirt seams are covered and the bodice bordered by an open-work trimming of jet. The lining of this wrap could be of the palest mauve or green; while, if silken attire be above our means, the same design might well be reproduced in sapphire-blue face cloth and Liberty velveteen, the ruff being in this case of black satin ribbon, and the Empire bodice of coarse close-patterned lace laid over sapphire satin, the lining being of the same fabric of a deep écru hue.

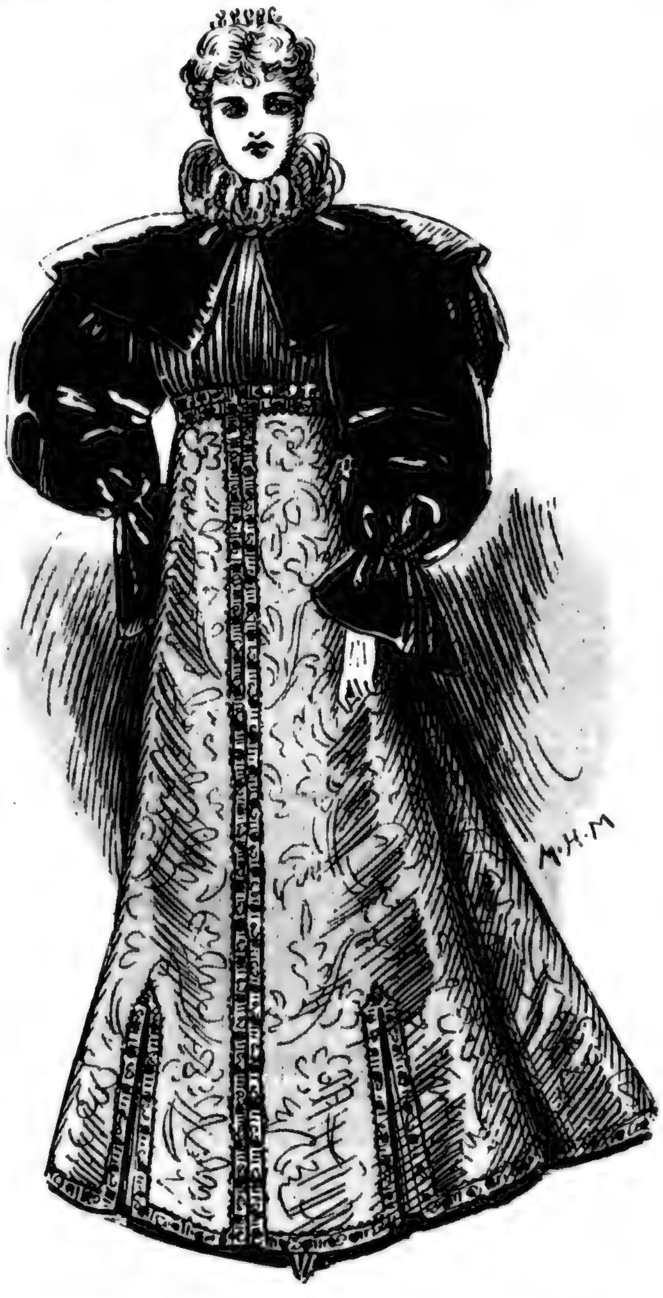


A pretty gown is that shown in sketch No. 1. Given a well-fitting silk bodice, a yard and a half of wide chiffon, and about two and a half yards of spangle or jewel passementerie any intelligent young woman might fabricate a like bodice. The chiffon should first be gathered and pinned on to the slip bodice, then tried on, and lastly sewn, and that firmly, taking care to pull the fulness well down to a point at the waist-line both back and front, and to make the fabric lie quite close to the lining at the sides. This done, the sleeves are put in, and the trimming pinned in place. Again try on the bodice, and be careful that the lines of the passementerie are becoming to the figure, stitch it, and *voilà tout!* If an elderly skirt is to be worn, the trimming might be continued in points on to the skirt—which will freshen it up considerably.



Still another remnant bodice is No. 3. Here we have an old-fashioned skimpley-sleeved pointed bodice at our command, and a nice satin skirt of fashionable cut; one yard of wide width black net closely sewn with silver spangles must be tacked closely to the bodice (which is cut off one inch below the waist), and left to overhang slightly the satin waistband. Next supply yourself with four dozen pink roses at 1*s.* 3¾*d.* a dozen, a length of green mounting wire, and four sprays of leaves and buds; wire them firmly and arrange them in the fashion clearly shown by my artist's sketch. All the flowers, except just those needed for the strap across the arm, can be sewn firmly to the bodice. Such a bodice looks extremely smart, and if made at home will cost 16*s.* or thereabouts in materials.

And now let me make a suggestion for the utilization of a piece of silk which is just *not* enough to make a blouse unassisted. The silk which forms blouse No. 2. is of eau de nil green, with a waving line of black meandering over its surface. This is eked out by half sleeves and collar of black satin, and furthermore by the fashionable wide double pleat which overhangs the black satin band, being of the same sable material veiled in dust-tinted lace. On either side are quaintly shaped stoles of satin, edged with a narrow band of green sequin trimming.



Side panels are one of the many happy freaks of fashion that help in the use of remnants; they are always in a contrasting material and generally in a contrasting but lighter colour; for instance, with a dress of mulberry, blue, green, or other coloured velvet, panels of white silk or satin veiled with black jetted net have a capital appearance, and the bodice can easily be made to correspond.

Jet stars form a capital trimming on the three box-pleats of fashionable blouses, and long jet fringes hanging from jet appliqués on the shoulders, are stylish, and can often be made up of remnants of jet trimmings.

Yet another fashion that will have charms for the possessor of remnants is that of using coloured and white striped silk, in rather broad stripes, for the sleeves of cloth dresses, and broché in large patterns for the puffed elbow sleeves of dinner gowns and evening dresses. Black and white striped silk is used both with black and coloured materials, but it is by no means indispensable that the sleeves should match the dress.

Our • Lesson • in • Dressmaking • No. 104

A NEW MANTLE.

THE novelty in this beautiful model (fig. 6) lies in the fluted collarette and Watteau pleat, cut in one piece.

The long mantle, as far as the skirt is concerned, is complete in itself (fig. 1), without the Watteau pleat. The line *e l*, fig. 1, is the centre of the back. The dart at *d* is seamed, to make the upper line *e d* fit the figure at the waist, where it must be supported by ribbon strings or a belt.

As to the bodice part, there is no separate back, that being supplied by the brocade cape, fig. 2. The shoulder of the front, fig. 1, is stitched to the lining of the cape, fig. 2, at the points *b c*. The point *a* of fig. 2 coincides with the point *a* of fig. 1. The points *c* coincide, and the back of the mantle is supplied by the 2½ inches of *c m*, fig. 2. The cape, fig. 2, is seamed down the back, *m f*, the straight of the material running down the shoulder at the dotted line, where the cape is 25 inches deep. This dotted line shows where the brocade must be seamed (the pattern being made to fit nicely), no brocade being wide enough for even half this full cape. Point *f* of fig. 2 coincides with point *f* of fig. 1, the cape being secured there to the mantle.

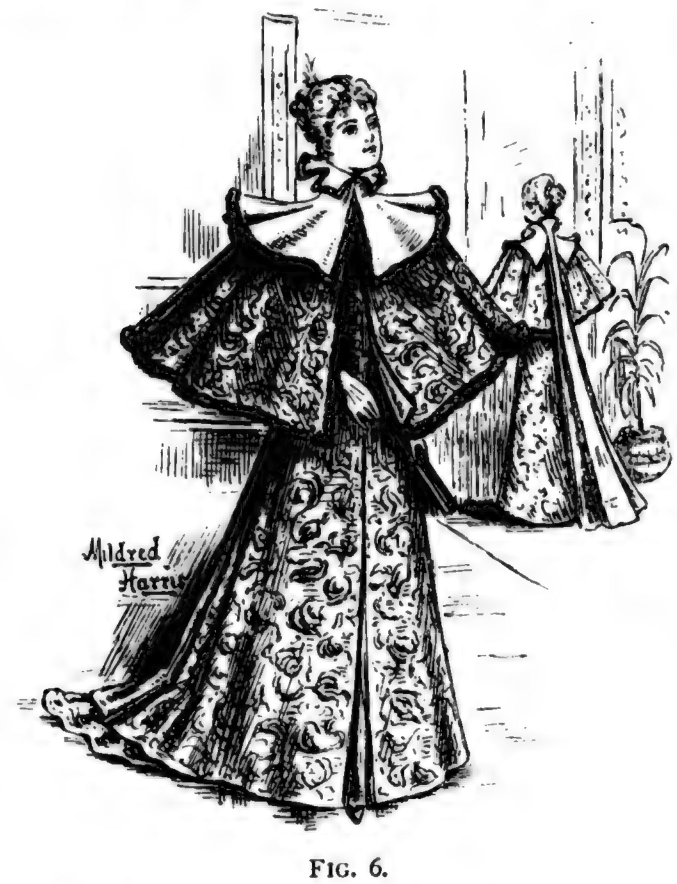


FIG. 6.

The fluted collarette, in one with the rolled tabs of the collar, is in one with the Watteau pleat at the back. Figs. 3 to 5 give the diagram of this curiously cut decoration—fig. 3 is half the Watteau pleat, including the centre tab of the collar, the dotted line showing where the material is folded (there should be no seam down the centre of the back); figs. 4 and 5 are the side and front of the fluted collarette and tab collar. Fig. 4 is seamed to fig. 3 from *o* to *n*, and *o x* of fig. 4 falls free, edged with the sable which trims the lower edge, *x w*, and the front, *w a*, besides outlining the five rolled tabs which form the collar. Figs. 4 and 5 are seamed as far as *p*. The dotted line at *m n*, *n p*, *p a*, shows the neck line, the collar tabs above being free, each stiffly lined, and rolled over (see fig. 6).

From *n* to *o* the top part of the diagram fig. 3 belongs to the collarette. Below *o*, it is a Watteau pleat—a double box-pleat, the additional fulness for which is found in *o s*.

Now as to quantity of material. The mantle and the upper cape, complete without the Watteau pleat, are of brocade. Four widths will be required for the whole cape and 4 widths for the 2 halves of the mantle, which will further require an added corner at *l*, obtainable out of the cuttings, and hidden beneath the Watteau pleat. This means 6 yards of brocade for the mantle, and 3¾ yards for the cape—total 9¾ yards.

The Watteau pleat and collarette are of velvet. Three widths will be required for the Watteau pleat—one long one in the middle and one shorter breadth on each side=5 yards. Each of the 4 collarette pieces will take a width of velvet —2 yards for the 4. Total, 7 yards.

When seamed and finished, the collarette and Watteau pleat are adjusted on the mantle, the pleat, well lined and finished, being fixed to the brocade by a few stitches. This velvet portion of the mantle is an excellent idea for renovating a long mantle of any description, made of cloth or brocade, with one or two capes. The upper cape of our model, fig. 6, with the Watteau pleat cut flush with its edge, would make a charming short mantle.

The rolled tabs of the collar must be stiffened at the edge, besides being lined with packing. The wire ribbon of the Victoria Stiffener Co., Guernsey, is the very thing for this, as it can be bent into shape, and will stay as bent.

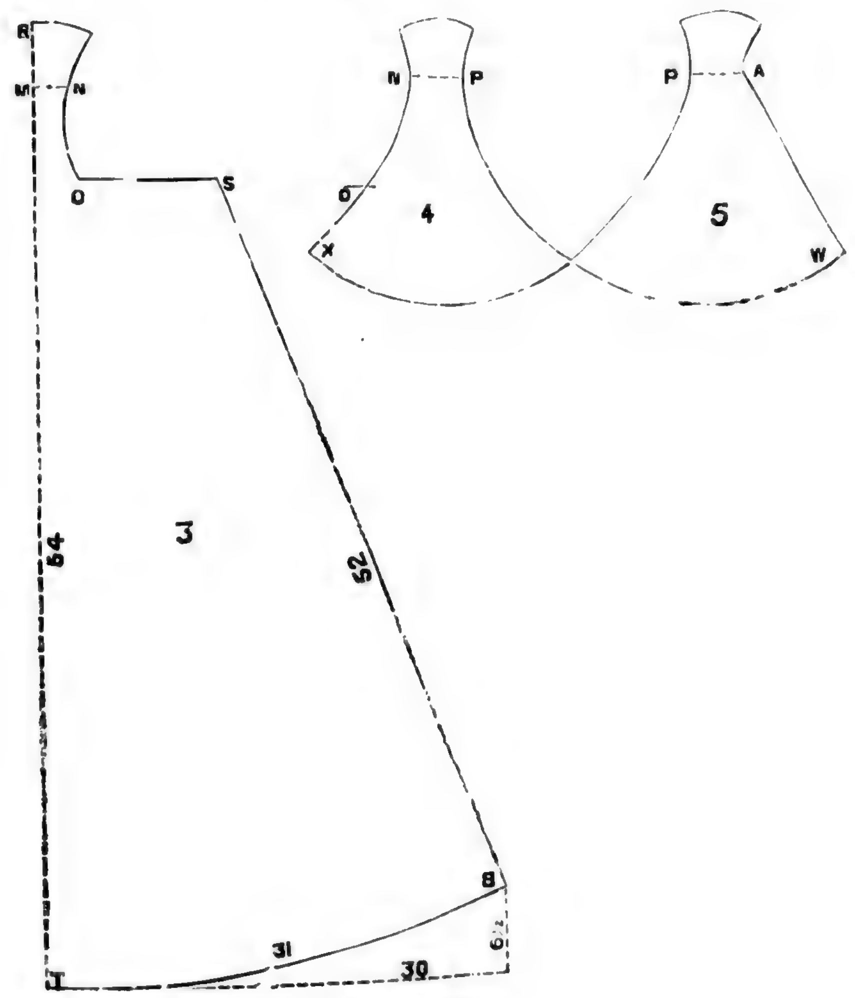
The whole *vêtement* is lined with plain silk. Fig. 6 is of pink, green and grey brocade, with green velvet pleat and collarette, and pink silk lining.

Of course cloth is an easier material to handle for such a mantle, being so much wider. For those who prefer the price and width of cloth, and yet want the rich effect of brocade, a good plan would be to cut out the large leaves and flowers of some guipure-like lace (imitation of course) and apply them to the cloth with a little piece of coloured satin between. The effect is excellent, and in the hands of a skilled *appliqué* embroiderer, the work need not take very long, as it need not be very fine, if only neat and secure.

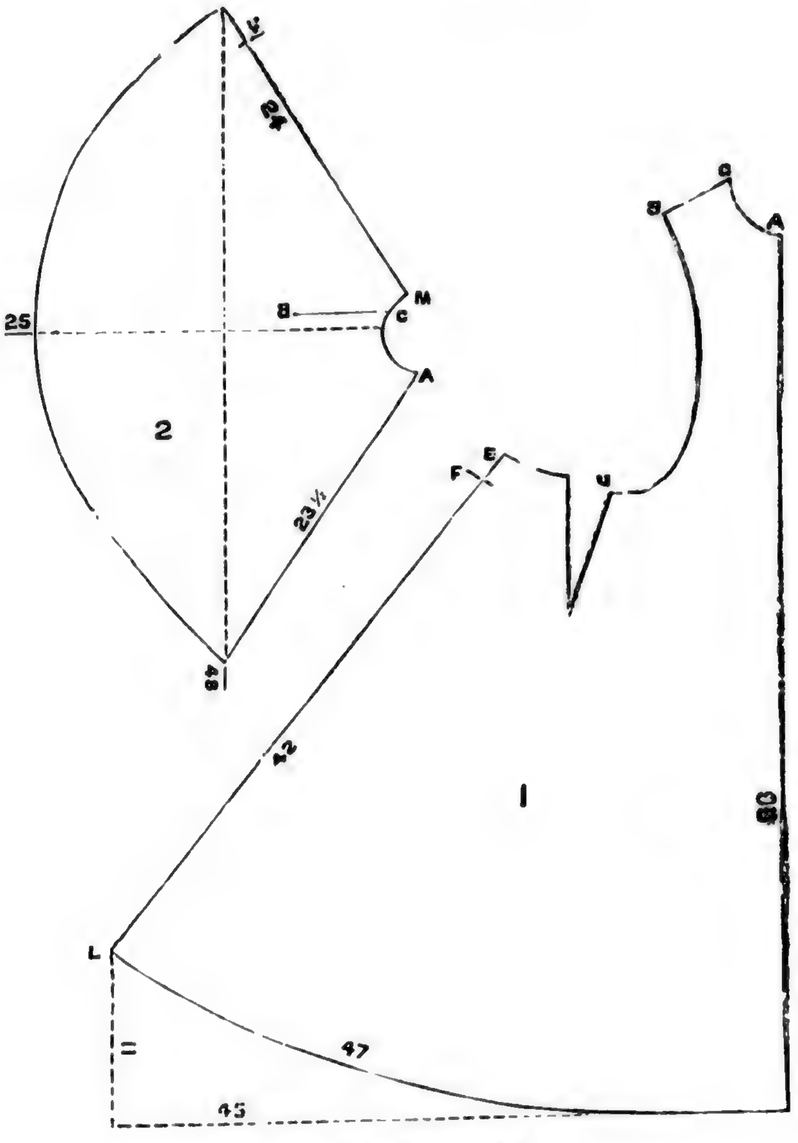
Or the cloth could be cut and worked over a satin lining, which is quite as new as brocade, and more striking because less seen.

Fur trims the edge of the short cape and of the collarette. If preferred, it could also edge the fronts of the mantle. A mere fringe of beaver or sable is sufficient for this time of year.

If preferred, the Watteau pleat and collarette could be of the mantle material, but the effect would be less good. The way this decoration is cut it is impossible to make the pleat of the one material and the collarette of another, because the collar back is in one with the pleat (see fig. 3).



FIGS. 3 TO 5.



FIGS. 1 AND 2.

BYWAYS OF FASHION.

THE rage for box-pleated blouse bodices shows no signs of abatement, as many variations in the style and trimming of these loose-fronted blouses as they will admit of are introduced, and some of these are a decided improvement. The blouse worn by fig. 1, for instance, shows a very pretty innovation in the band of chiné silk let in down the centre between two box-pleats, and in the short waved basque added on at the waist under the belt. The box-pleats overhang the belt slightly and are ornamented with pretty fancy buttons in steel or enamel. The sleeves in this model are of the same material as the skirt, a plain cloth, and are put in from the neck with pleats that cover the shoulder seam. The blouse may be made of velvet, of thick corded silk or of black satin; in this last material, with the sleeves of the same, and écru lace on the bodice and sleeves, the blouse could be worn with any black or coloured skirt.

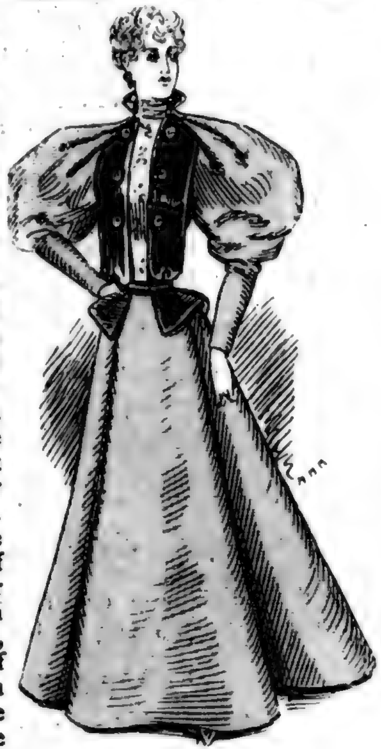


Fig. 1.

There is another pretty blouse in black silk or satin at fig. 4; it is made with a wide box-pleat down the centre of the front outlined on either side with a white lawn frill edged with narrow Valenciennes lace. The collar and cuffs should also be of the lace-edged lawn. The pleat may be drawn down tight or allowed to overhang the belt. The sleeves are of the same material as the skirt, but this is a question of taste and convenience, they might equally well be made of the blouse material. This, by-the-by, is a capital model for summer washing dresses, with Cash's lace-edged frillings as trimming on the box-pleat and on the collar and cuffs. Some of the new washing fabrics are charming, and every one knows how pretty Cash's frillings are on shirts and blouses. Summer dresses of white piqué will be made with blouse bodices having three box-pleats down the back and front and a yoke of embroidery.

The ever-recurring pleat is again to the fore in fig. 3 and in fig. 7; there are very few styles of bodice in fact to which it is not adapted in some way or other. In fig. 3, a good style of dress for plain silk or cloth, there is a box-pleat down the centre of the front, drawn down tightly at the waist under the points of a velvet corselet that starts high under the arms and quite prevents the bodice from having anything of a blouse-like aspect. The lace bretelles and epaulets are becoming at all ages; indeed, this dress is one of those that may safely be adopted by women who have said good-bye to youth and its frivolities, but whose figures have been treated mercifully by time; a strong contrast of colour in the corselet should be avoided, a darker shade of the dress material, or black, will be most becoming. Fig. 7 is another style suitable for matrons; the skirt is of fine silver grey cloth fastened on each side with diamond or enamel buttons. The short rounded jacket is also of the cloth with revers of white satin covered with pale yellow lace. The box-pleated blouse front and the sleeves are of heliotrope mirror velvet sewn over with jet clous, and diamond buttons decorate the box-pleat. Endless variations might be rung on this gown; for instance, it might be made of black silk or poplin, with shot, plain or fancy velvet for the blouse and sleeves; plain and broché silk or satin, plain and figured crépon, plain crépon with fancy silk, or fancy crépon with plain silk matching the second colour in the crépon, could all be made up in this way. One of the new waved crépons with the pattern in blue on a brown or black ground, would look well made like this with the blouse and sleeves of blue silk; and where only a short length of material is available this way of introducing another material is invaluable

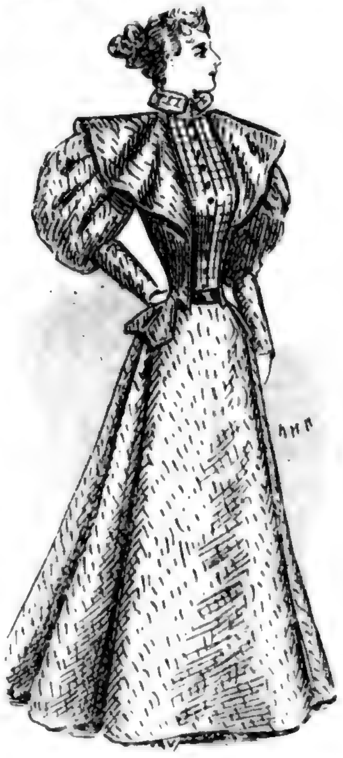


Fig. 2.

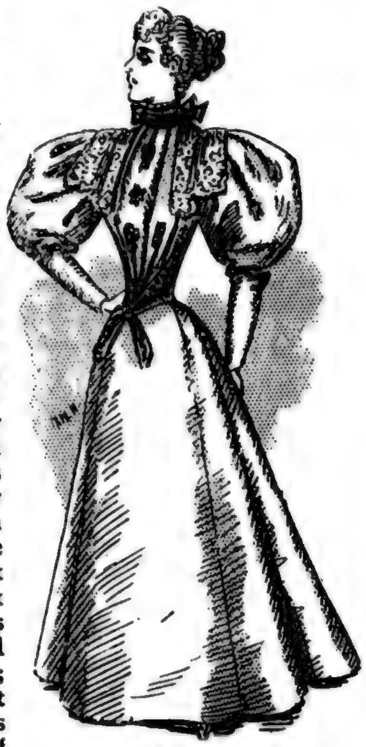


Fig. 3.

Blouses are often made also without a box-pleat, but with a full gathered front as in sketch fig. 5, a design for a crépon dress in black, or in any medium or dark tint. The gown is very simply made with short jet bretelles over the shoulders and fringed jet ornaments on the hips. The fashionable lace-edged lawn collar and cuffs look well with a dress made like this, but fascinating as these collars and cuffs are, it is well to remember that they are not to be rashly adopted by those unblessed with round white throats. Those who cannot boast of this charm will do well to abide by the folded ribbon and draped velvet neckbands; the colour of the skin too is an important point, only the fairest skins can bear the justaposition of a deep, turned-down white collar.

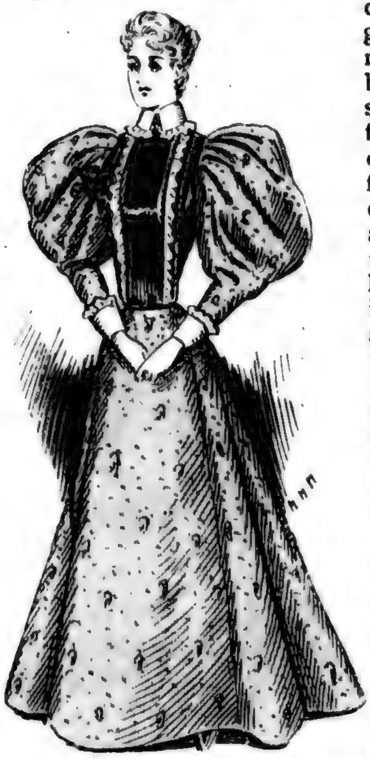


Fig. 4.

Fig. 6 gives yet another good style for a crépon dress, and is very pretty in black or grey with bodice of black velvet or satin, or in fawn with brown bodice, a draped yoke of cream-coloured lace, and collar and bow of turquoise blue silk ribbon. A narrow band of jet edges the bodice at the waist with ornaments to match covering the skirt seams on either side of the front almost to the knees.

The blouse corselet or corselet blouse is a fashion that has economy and fancy to recommend it when carried out in the manner suggested by the sketch fig. 8. The low bodice and puff of the sleeves are made of a very short length of mauve brocade; the back is plain but low like the front showing the yoke of cream lace laid over mauve silk; the tight part of the sleeves is of the lace and may be lined with the silk or left unlined. A mauve ribbon belt and collar, both tied with bows, complete the bodice, which is worn with a last year's mauve crépon skirt. Naturally other colours may be treated in the same way, but there must be harmony between the skirt and bodice, a strong contrast is not desirable except under certain conditions, as, for instance, dahlia velvet with a grey skirt, ruby, dahlia, or turquoise blue with a black skirt, and so on.

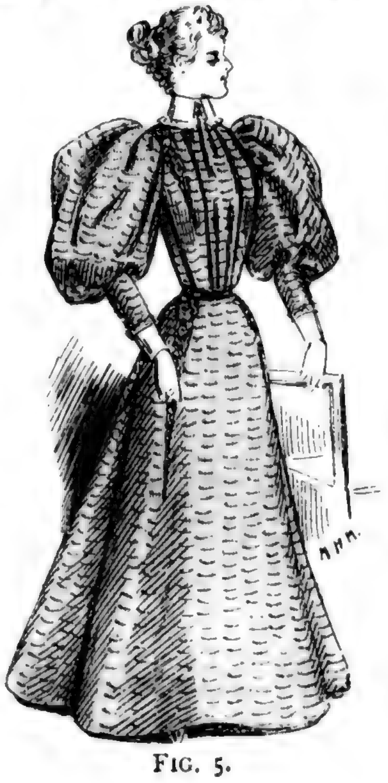


Fig. 5.

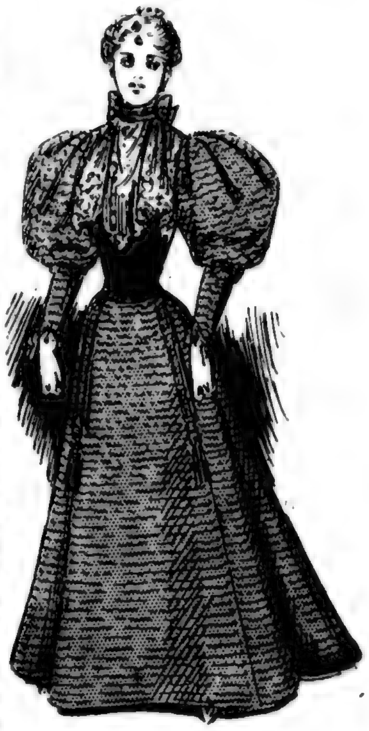


Fig. 6.

Jackets are much shorter this season; fig. 2 shows the correct length for a jacket made of the same material as the skirt. The costume is made of a quiet tweed or coating in which there is some blue; the basque, which is cut in tabs, and the collar are piped with blue, and the waistcoat is of blue and brown checked velvet. The dress would be still more fashionable if all the seams were piped with blue.

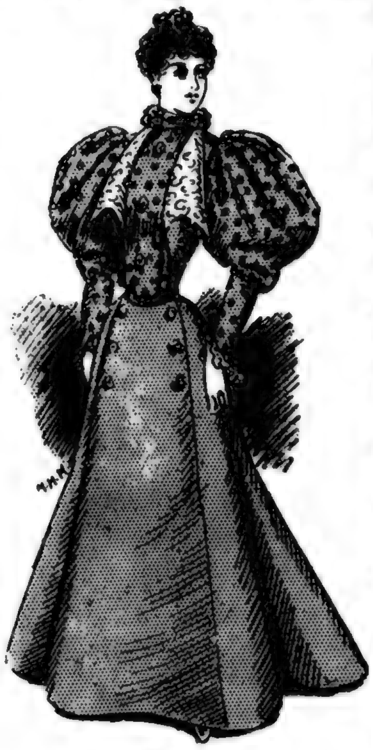


Fig. 7.

Two new dressing-gowns may be recommended to young ladies who are thinking out their trousseaux; one is of fine white woollen with a shoulder-cape of orange cloth reaching to the shoulders, a turned-down collar, and gauntlet cuffs on the white bishop sleeves of the orange cloth, and a silk girdle to match at the waist. The second is of straw-coloured crépon, very full and gauged at the neck in the form of a rounded yoke, the gauging ending at the throat in a full ruche. On the bust the material is draped in folds ending under a corselet band of blue velvet, the collar and cuffs are of the blue velvet, and the colouring suits both blondes and brunettes.

A novel style of lace yoke is arranged to form a godet pleat in the centre of the front, simulating a cravat end, and collars are now finished off with little lace lappets front and back, in place of flowers or rosettes on either side.

Bretelles are still widely worn, mainly of ribbon, with jet-fringed ends. Others are of coarse yellow lace over ribbon, sometimes studded with small jet cabochons.

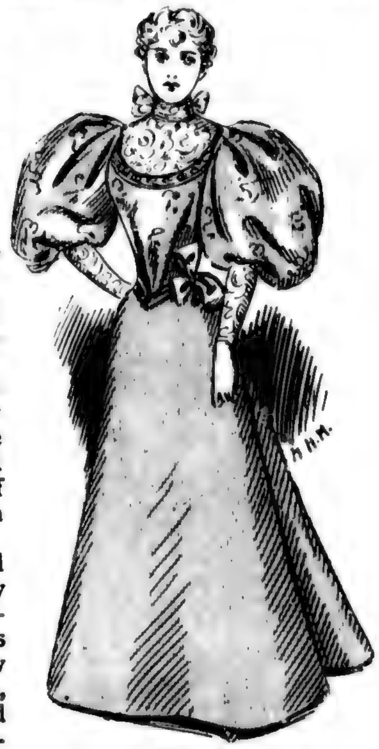
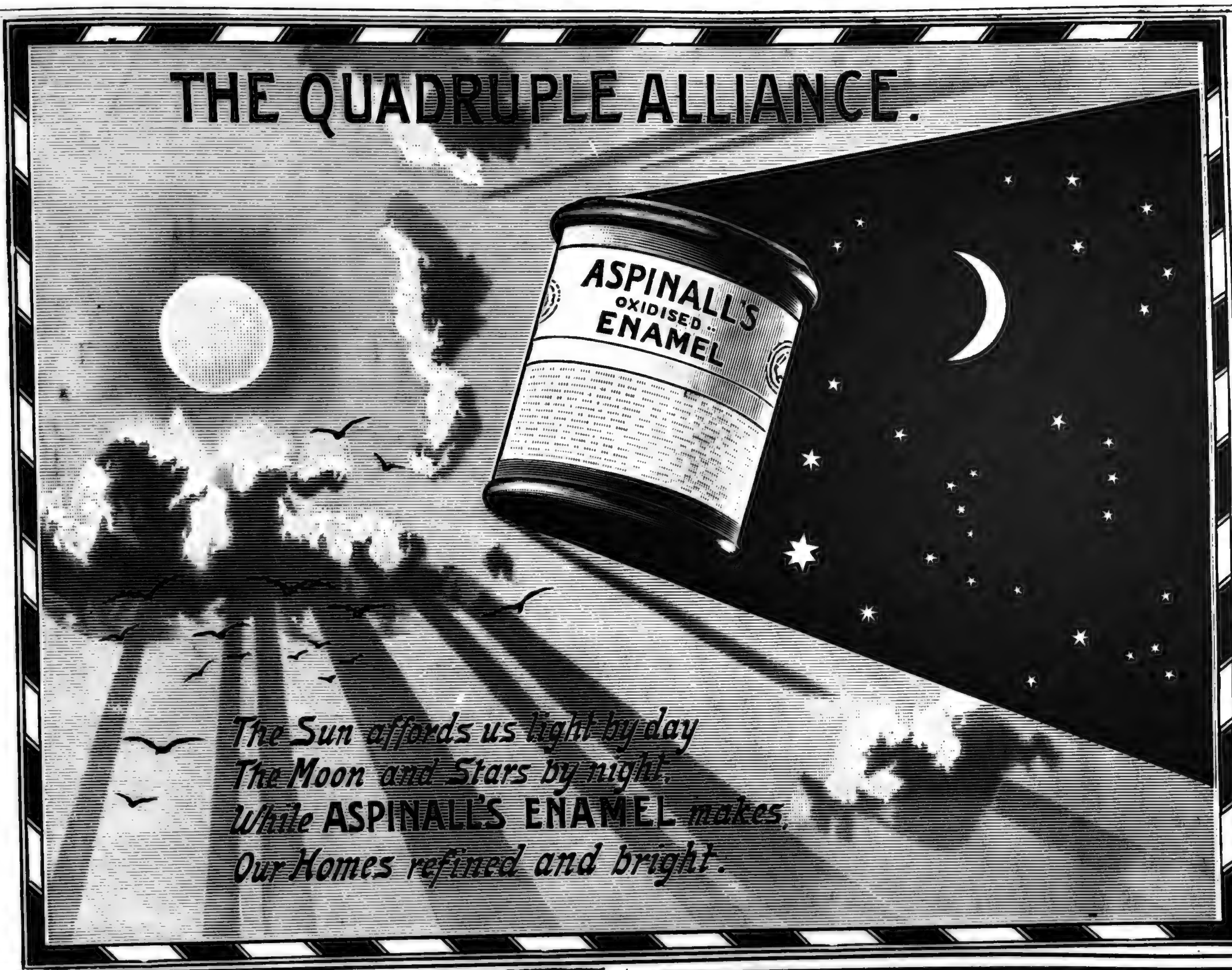
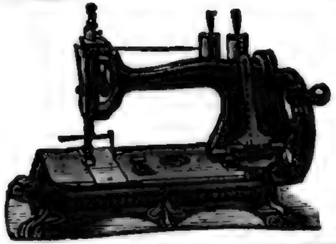


Fig. 8.


THE QUADRUPLE ALLIANCE.
ASPINALL'S OXIDISED ENAMEL
The Sun affords us light by day
The Moon and Stars by night,
While ASPINALL'S ENAMEL makes,
Our Homes refined and bright.



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For Artistic Home Decoration.

White, Cream, Ecru, and 12 Art Shades.

CURTAINS, frilled two sides and bottom, 3 yards long, 56 inches wide, 6/9 per pair; 3½ yards, 7/9 per pair. *May also be had by the yard, frilled both sides,* 11½*d. per yard.* Sample Book of Plain and Figured Muslins sent on approval. Picture Book of Lace Curtains, Roller Blinds, and Lace Mantles post free.

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COUPON.—April 1st, 1895.

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*Name*____________________

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(This Coupon must be used by all who join in the Competition).
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THE ORIGINAL UNSOPHISTICATED SOAP FOR TOILET USE.

A SUPERIOR AND BENEFICIAL SOAP FOR CLEANSING THE SKIN WITHOUT IRRITATING IT.

It is made of the best materials only, and in effect leaves the skin sweet and fresh without the use of perfume.

RECOMMENDATIONS.

It improves by keeping, and gains a natural perfume from age alone.
Has been recommended by eminent medical men.
It is not only absolutely pure, but it refreshes and softens the skin as well as effectually cleansing it.
When long kept is a luxury to use, and increases in value.
Is altogether the sweetest and most wholesome unscented soap in existence.
The moderate price at which it is sold bringing it within the reach of all classes.

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PURVEYORS TO HER MAJESTY, H.R.H. THE PRINCE OF WALES, &c., &c.
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HEALTH & PERSONAL ATTENTION

(See MYRA'S ANSWERS IN "MYRA'S JOURNAL").

EXTRACT FROM

POSTAL TOILET LIST.

PHILIP H. MASON,

Pharmaceutical Chemist, BANK PLAIN, NORWICH.

The entire list (containing some 100 Preparations) will be sent by return of post, on receipt of stamped address.

IMPORTANT NOTICE.—All Articles in this List admit of Postal Transit, and will be delivered free per post at the prices marked, secure from observation, and carefully packed on receipt of P.O.

AGENTS.—New Zealand: Messrs. Withers, High St., Christchurch. From these Agents any of the Toilet Preparations may be obtained.

COLD CREAM OF WOOL FAT AND CUCUMBERS (NUTHALL'S).—Strongly recommended for general use, both on account of its healing qualities and of its freedom from irritating properties. Wool fat is essentially the natural fat of the Skin, and upon its presence depends the Skin's healthy condition. When absent or deficient, the skin loses its elasticity, becomes dry, and apt to chap and crack. The above Cold Cream will be found to remedy and prevent all these unpleasantnesses, and its continued use will render the skin distinctly softer, more elastic, and of a healthier colour. It is emollient and healing, and will counteract the ill-effects of hard water and of over-exposure to cold, wind, or sun. Its constant use is invaluable for preventing and removing wrinkles and crowsfeet. 3s. 6d.

EXTRACT OF SEA WRACK (FUCUS VESICULOSUS).—The new remedy for obesity. This preparation has met with a wonderful demand. Its effects in X some cases seem magical. It is perfectly safe for the most delicate constitutions. Price 3s. 3d. per case.

EXTRACT OF SEA WRACK PILLS.—Are prepared for those who prefer it in this form—each pill containing one dose of the extract at the same price. 3s. 3d. per case.

THE GARRISON HAIR DYE.—An absolutely harmless hair dye in one solution. Easy in application, rapid, cleanly, and almost infallibly certain in effect. This is the Hair Dye *par excellence* for those who prefer a dye in one solution. Black or brown, 3s. 6d. per case.

PETROLEUM POMADE.—The power of Petroleum, as a rapid stimulant to the growth of the hair, has been recently discovered by accident, at a X British Consulate in Russia. Prepared as a Pomade, it is rendered unobjectionable for use. 1s. 6d., 3s. per jar.

[Since the above was first published the most astounding results have followed the use of Mr. Mason's Pomade, and it is now the Hair Restorer *par excellence.*]

CREME FROIDE AUX CONCOMBRES.—Prepared from the pulp of the ripe fruit, 3s. 6d. and 10s. 6d. For whitening and preserving the skin, and for the prevention of wrinkles and crowsfeet. Its constant use will counteract the ill-effects of exposure to sun and wind, and will retain the youthfulness of the complexion for many years.

"Crême Froide aux Concombres, as prepared by Mr. Mason, of Norwich, is the best agent for whitening and preserving the skin I know of."—Anna Kingsford, M.D.

EMULSINE OF CUCUMBERS.—Dr. Anna Kingsford's Formula. Thin, 3s. 6d. and 10s. 6d.; Thick, 3s. 6d. and 10s. 6d. These Emulsines resemble the Crême Froide in their general properties, but are prepared for those who prefer an emulsion to a cream. The thick Emulsine is especially intended for the prevention of wrinkles, and is also highly recommended for winter use, while the thin Emulsine is adapted for whitening the complexion, and for summer use.

"Against the crowsfeet use Mason's thick Emulsine. With respect to wrinkles, I have said again and again that nothing removes them so satisfactorily as the thick Emulsine. For flushing of the face and dryness of the skin, use Mason's thin Emulsine of Cucumbers. 'Cool as a cucumber' is, as you know, a comparison that has become a proverb, and with good reason. Mr. Mason has prepared two excellent emulsions of cucumber, thick and thin, which I have not seen equalled. To these he has now added a Crême Froid aux Concombres. As the responsibility for these formulas rests, in a large measure, with myself, you may feel sure I should not recommend them unless I had complete confidence in their excellence."—Anna Kingsford, M.D.

JABORANDI HAIR TONIC.—Prepared from selected South American Jaborandi Leaves, containing the newly-discovered alkaloid Pilocarpine. Highly recommended by medical authority as a hitherto unapproachable stimulant to rapid growth of hair. Used not only to prevent the hair falling, but to stop advance of greyness and induce vigorous secretion of the natural colouring pigment. 3s. 6d., 10s. 6d.

"The Jaborandi Lotion prepared by Mr. Mason is probably one of the best hair restorers known. Several instances of the increased growth of hair after the use of Jaborandi have been adduced. Jaborandi is said by several medical writers to cause the hair to grow."—Anna Kingsford, M.D.

BLOOM OF STEPHANOTIS.—An exquisite creamy white skin and complexion powder. It imparts a beautiful natural whiteness and youthful softness and delicacy to the skin. The painful "Flushing" of the face, brownness of the neck and arms, undue redness of the face and hands, are obviated by one application. For personal appearance at Court, the Ball, or Concert, it is indispensable; it represses the unpleasantness of sensible perspiration and its disagreeable accompaniments. Travellers and residents in warm climates will find it invaluable. It so entirely prevents the discolouring action of the sun on the skin, that freckles are almost unknown to those who use it. In polished apple wood case, with toilet puff, 3s. 6d.

"For my own part, I am in the habit of recommending Mr. Mason's Stephanotis Face Powder, because I trust him, and know that he is moderate in his charges and honest in quality."—Anna Kingsford, M.D.

HENNA HAIR DYE (IN ONE SOLUTION).—An entirely vegetable preparation, obviating the use of lead or any metallic dyes. It is guaranteed to be entirely harmless to hair or health. It is most simple in application, and in every way superior to the old-fashioned metallic dyes in two solutions. 3s. 6d., 10s. 6d.

"Of all the brown dyes I have tried, I like best Mason's Henna Dye. It is entirely vegetable and harmless."—Anna Kingsford, M.D.

COMPLEXION PILLS.—Specially adapted to produce a healthy action of the skin and a clear complexion. If used in conjunction with certain easy rules of diet, their effect is rapid and marvellous. 1s. 3d., 2s. 10d. per box.

CREAM OF STEPHANOTIS.—An exquisite creamy white Skin and Complexion Cosmetic; imparts youthful softness and delicacy, with a beautiful natural whiteness to the skin. Composed of perfectly innocent ingredients, this Cream has a most beneficial action upon the skin. It obviates in one application brownness of the neck and arms, or undue redness of the face and hands. For personal appearance at Court, at Balls, or other crowded assemblies, it is indispensable, especially as it represses the unpleasantness of perspiration and its accompaniments. In warm climates it will be found invaluable. Also to prevent the appearance of that unpleasant redness or flushing of the face, which is so common an annoyance. So completely does it prevent the discolouring action of the sun on the skin that freckles are rarely, if ever, known to those who use it. It subdues the redness of the features caused by exertion, cooling the skin in a most delightful manner. 3s. 6d. per case.

SULPHUR SOAP (FOR THE HAIR).—The natural colour of the hair is due to an organic pigment, into the composition of which sulphur and iron largely enter. It is believed that in many cases grey hair is due solely to a deficiency in this natural secretion of sulphur. In such cases the sulphur may be applied to the hair glands by occasionally washing the hair and scalp with the above soap. It is most particularly recommended that in cases of incipient greyness this should be tried before artificial colour restorers are resorted to. It is also the best soap for cleansing the hair before applying any dye or colour restorer, as it greatly quickens and enchances their action. It is also of great service for washing the skin in many cases of eruption and skin diseases. 1s. 3d.

"Better try Mason's Sulphur Soap and soft water."—Anna Kingsford, M.D.

FRECKLE CURE, THE NEW.—This is a preparation of great power for the entire removal of freckles, however obstinate. It is the prescription of one of our most eminent modern dermatologists, combined with the new Skin-fat, which has recently been isolated from sheep's wool. A trial of it is urgently solicited. 4s. 6d.

WALNUT JUICE AND NUTGALLS.—Having often been required to prepare Walnut Juice for ladies, I have found that it is not perfectly successful by itself as a hair stain. After many experiments I am at last able to introduce a combination of Walnut Bark and Nutgalls, which is perfectly effective in giving to grey hair various shades of rich natural brown, very different to the dull metallic black of lead restorers. It is at the same time perfectly safe (Walnut Juice has been used for centuries as a hair dye). Price 3s. 6d. per case, post free, with full directions.

DEPILATORY (POWDER).—Mr. Mason is continually asked by ladies for a Depilatory which will, in one application, not only remove existing superfluous hair, but prevent its reappearance. He wishes clearly to state that it is impossible to do this. All that can be done is to remove the hair, after which an occasional subsequent application on the surface of the skin will prevent it from attaining a visible growth. The above preparation will do this without injury to the skin. Science cannot achieve more. With directions, 2s. per packet.

"Mr. Mason's Depilatory is at once the cheapest and best I know of."—Anna Kingsford, M.D.

EYEBROW AND EYELASH DYE.—A simple and instantaneous application, requiring renewal only at long intervals. Has been much approved, and seems to have met a pressing want. Black or brown, 2s. 6d. per case.

"Nothing will darken the eyelashes permanently except a dye. Mr. Mason sells an eyebrow and eyelash dye at half-a-crown the case, black or brown."—Anna Kingsford, M.D.

SPECIAL EYEBROW AND EYELASH TONIC.—For promoting growth and luxuriance of Brows and Lashes, and improving their appearance. Though a powerful tonic, this is absolutely harmless and safe, and so bland and emollient that it may even be used for young children. 3s. 6d.

"Brush the eyebrows daily and nightly with a soft brush, moistened with Mason's Eyebrow Tonic."—Anna Kingsford, M.D.

GANTS GRAS POMADE.—A novel form of the well-known Gants Gras of the French and Italian perfumers of the last century. By its use (with soiled white kid gloves) the hands may be rendered beautifully white and soft in a few nights. 1s. 6d. per jar.

"The best cure for red arms is the use of a paste made of emollients, and worn all night. Mr. Mason has a 'Gants Gras Pomade' which will suit the purpose. Sleep in kid gloves smeared inside with Gants Gras Pomade. It is far more efficacious than cream rubbed in in the day time."—Anna Kingsford, M.D.

PEROXIDE OF HYDROGEN, OR BLEACHING FLUID.—For giving a bright golden tint to the hair. The only agent that will do this without injury to the hair, or to the skin, is Peroxide of Hydrogen, which is the base of most, if not all, of the expensive golden washes which are sold under attractive and high-sounding names. Mr. Mason will forward a supply with full directions, post free, 4s.

"Peroxide of Hydrogen is the only safe and convenient hair bleacher known."—Anna Kingsford, M.D.

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DO NOT UNTIMELY DIE!

SORE THROATS CURED WITH ONE DOSE.

FENNINGS' FEVER CURER.

Bowel Complaints cured with One Dose.
Typhus or Low Fever cured with Two Doses.
Diphtheria cured with Three Doses.
Scarlet Fever cured with Four Doses.
Cholera cured with Five Doses.
Influenza cured with Six Doses.

Sold in Bottles, 1s. 1½d. each, with full Directions, by all Chemists.
Read FENNINGS' EVERYBODY'S DOCTOR.
Sent post free for 13 stamps.

EASY TEETHING.

DO NOT LET YOUR CHILD DIE!

Fennings' Children's Powders Prevent Convulsions.

ARE COOLING AND SOOTHING.

FENNINGS' CHILDREN'S POWDERS

FOR CHILDREN CUTTING THEIR TEETH.

To prevent Convulsions. Do not contain Calomel, Opium, Morphia, or anything injurious to a tender babe.

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SAFE TEETHING.

COUGHS, COLDS, BRONCHITIS.

FENNINGS' LUNG HEALERS.

THE BEST REMEDY TO CURE ALL

COUGHS, COLDS, ASTHMAS, &c.

Sold in Boxes at 1s. 1½d. and 2s. 9d., with directions. Sent post free for 15 stamps. Direct to ALFRED FENNINGS, West Cowes, I.W. The largest size Boxes, 2s. 9d. (35 stamps post), contain three times the quantity of small boxes.

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FENNINGS' EVERY MOTHER'S BOOK sent post free on application by Letter or Post Card. Direct ALFRED FENNINGS, West Cowes, I.W.

"As a Safe, Permanent, and Warranted Cure" for Scrofula, Scurvy, Bad Legs, Skin and Blood Diseases, Pimples and Sores of all kinds, we can with confidence recommend Clarke's World-famed Blood Mixture. "It is certainly the finest Blood Purifier that science and medical skill have brought to light." Thousands of Testimonials from all parts. Sold everywhere, at 2s. 9d. per bottle. Beware of worthless imitations or substitutes.

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Especially to those who require an ABSOLUTELY CERTAIN and speedy remedy. A remedy which in thousands of cases has never failed to afford COMPLETE RELIEF, generally in a few hours, as Mrs. W. writes:—

> "By adopting your treatment, my anxiety and misery was over **Within Twenty-four Hours,** although for three months I had been daily taking pills and other things in vain. **Half the quantity you sent me proved effective.**"

Full particulars will be forwarded any lady on receipt of addressed envelope. The medicine is not expensive, as one bottle at **4/6** is generally amply sufficient.

A SWORN GUARANTEE accompanies all Testimonials.

Write at once privately to—
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Destroys all NITS and PARASITES in Children's Heads, and immediately allays the Irritation. Perfectly Harmless.

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A lady, whose daughter was cured of this in less than a month, will be happy to send particulars to anyone enclosing stamped addressed envelope to **Mrs. WILLIAMS, No. 1, County Chambers B, Martineau St., Birmingham.** (*Mention Myra's.*)

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FAMOUS FEMALE MIXTURE.

The most powerful and effective on earth. For the most obstinate cases. Will not injure the most delicate. Price 7s. 6d. (strongest 11s.) per bottle. Post free, 6d. extra.

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Send at once stamped directed envelope for particulars and proofs. I will forfeit £100 for every testimonial that is not genuine, and they can be seen at any time.

A CLEAR COMPLEXION!

PIMPLES, BLACK SPECKS, and Unsightly BLOTCHES on the Face, Neck, Arms and Hands can be INSTANTLY REMOVED by using Mrs. JAMES'S HERBAL OINTMENT, made from herbs only, and warranted free from anything injurious. It possesses a most delightful fragrance, and the lovely clearness it imparts to the skin is perfectly astonishing. Ladies at the seaside derive wonderful benefit from the use of this, as it entirely eradicates freckles, sunburn, and roughness occasioned by the winds, and prevents the approach of wrinkles. Mrs. James solicits a trial from those who have not used it, when she feels confident they will have nothing else. *Sold by all Chemists,* in boxes, 1s. 1½d., 2s. 9d., and 4s. 6d. (bearing the Government Stamp), or it will be sent with directions for use, post free, and free from observation, to any address on receipt of 15, 35, or 57 stamps.

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Never Fails to quickly relieve all distressing symptoms so prevalent with the sex. Free by post, **5/-** per bottle.

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This reply (or any number of them) must be enclosed in another envelope, directed to the EDITOR, Sale and Exchange, MYRA'S JOURNAL, 6, Fetter Lane, E.C., who will add the right name and address, and post it, and thus bring buyer and seller into communication. The Editor will not forward Trade Circulars.

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TABLE CUTLERY.—Very handsome Four-Guinea Service of finest quality. 12 table knives, 12 small knives, pair each meat and game carvers, and steel (best steel blades and handsome solid patent balanced ivory handles), perfectly new. Price 39/6. Approval.—Mrs. Wyril 7, Church Hill, Baildon, Yorks.

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BEAUTIFUL HAIR AND COMPLEXION. Unfailing recipe. Send Postal Order 1s. No. 332.

DRESSMAKING AND MILLINERY. Ladies own materials made up. Terms moderate.—Mrs. Hewitt, 2, Victoria Villas, Kilburn.

MRS. AVERIE, 58, Elton Road, Norbiton, Surrey, is prepared to purchase left off Wardrobes, House Linen, &c., to any amount, and can offer much higher prices than an ordinary dealer, having no shop or business expenses to keep up. Parcels sent receive prompt attention. Money remitted by return.

GOOD SERGE GOWN, new, great bargain, 15s.—Dillon, Grafton Street, Manchester.

THE BUREAU OF DRESS CUTTING and MILLINERY, 146, Oxford Street. Pupils trained for teaching and home work. Specialities, French Patterns, French and Pattern Modelling. Classes every day. Single lessons.

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Miss L. Andrews, 31, Conewood Street, Avenel Road, Highbury
Miss Evans, 484, Caledonian Road, Holloway.
Mrs. T. Atkinson, 21, Giesback Road, Upper Holloway.
Miss Snook, 87, Hemingford Road, Barnsbury.
Madame Adelaide, 71, Liverpool Road, Islington.
Miss Hays, 19, Achilles Road, West Hampstead.
Miss Elise Brown, 146, Albany Street, Regent's Park, N.W.
Miss Wilcocks, 42, Fortess Road, Kentish Town, N.W.
Miss Stevens, 26, Homer Street, Marylebone Road.

W.

Miss L. M. Norman, 2, Pownall Road, Lillie Road, West Kensington.
Miss Casey, 3, Western Terrace, Notting Hill, W.
Mrs. Casey, 19, Western Terrace, Notting Hill, W.
Madam Constance, 12, Pembroke Square, High Street, Kensington.
M.D., 11, Armadale Road, Walham Green, S.W.
Madam Buridant, 180, Brompton Road, S.W.
Miss Hayward, 4, Hindon Street, Victoria Station.
Madame Hamilton, 11c, Kingwood Road, Fulham.
Miss Mongar, 38, Queen's Road, Norland Square, Notting Hill.
Miss Russell, 31, Portland Road, Holloway Park, W.
Miss Francis, 22, Canterbury Terrace, Maida Vale.
Miss Baker, 23, Epirus Road, North End Road, Fulham.
Mrs. Smith, 28, Lunerstone Street, Fulham Road.
Miss Diggle, 26, Mall Chambers, Kensington.
Miss Agnes Norman, 2, Pownall Road, Fulham, S.W.

E.

Miss Howard, Seymour House, Portland, Lower Clapton.
B.P., 7, Tredegar Road, Bow.
Miss Rose Revelle (children's dressmaker only), 102, Warwick Road. Romford Road, Upton, E.
Mrs. Morris, 29, Pembury Grove, Clarence Road, Hackney.

Country.

Mrs. F. Wood, 77, Park Street, Horsham, Sussex.
Miss Berry, Knarsbroe, Thorpes Road, Kingston-on-Thames.

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Miss Hays, 19, Achilles Road, West Hampstead.
Miss Stroud, 7, Aberdeen Place, Maida Hill, N.W.
Miss Gurney, 88, Calabra Road, Highbury.
Miss E. G. Farmer, 98, Finsbury Park Road, N.
Madame Adelaide, *née* Groom, 71, Liverpool Road, Islington, N.
Miss Tye, 36, Florence Street, Upper Street, Islington.
Miss Snook, 87, Hemingford Road, Barnsbury.
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Miss de Belin, 39, Kinsdown Road, Holloway Road.
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Susannie Palmer, 121, Marylebone Road, N.W.
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S.

Mrs. Wallace, 24, Oakley Street, Waterloo Road.
Madame W. Wood, 2, Guildford Street, S.E.
Madame Olivia, 9, Overton Road, Brixton.
Miss Ada Sedgwick, 7, York Street, London Road, S.E.
Miss Bignell, 94, Anerley Road, Upper Norwood, S.E.
Miss Brock, 30, Warriner Gardens, Battersea Park, S.W.
Miss Bath, 60, Branksome Road, Acre Lane, Brixton.
Mrs. Gringer and Miss Gould, 26, Alexandra Road, Selhurst, South Norwood.
Mrs. Johnson, 18, Glycona Road, Lavender Hill, S.W.
Miss Agnes Norman, 2, Pownall Road, Fulham, S.W.
Miss Wentworth, 38, Dempster Road, East Hill, Wandsworth.
Miss M. J. Smith, 41, Narbonne Avenue, Clapham Common, S.W.

E.

Mrs. Duke, 93, Downs Park Road, Clapton.
Misses Knight, 23, Paternoster Square, Newgate Street.

W.

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Mrs. Osborne, 29, Greek Street, Soho Square.
Mdlle. Marie, 36, Cambridge Avenue, Kilburn.
Mrs. Gordon, 13, St. Mary Abbots Terrace, Kensington.
Miss Mills, 47, Richmond Gardens, West Kensington Park.
Miss Beaumont, 30, Vernon Street, West Kensington.
Mrs. Foster, 24, Millman Street, Bedford Row, W.C.
Mrs. Porter, 9, Oval Road, Regent's Park, N.W.
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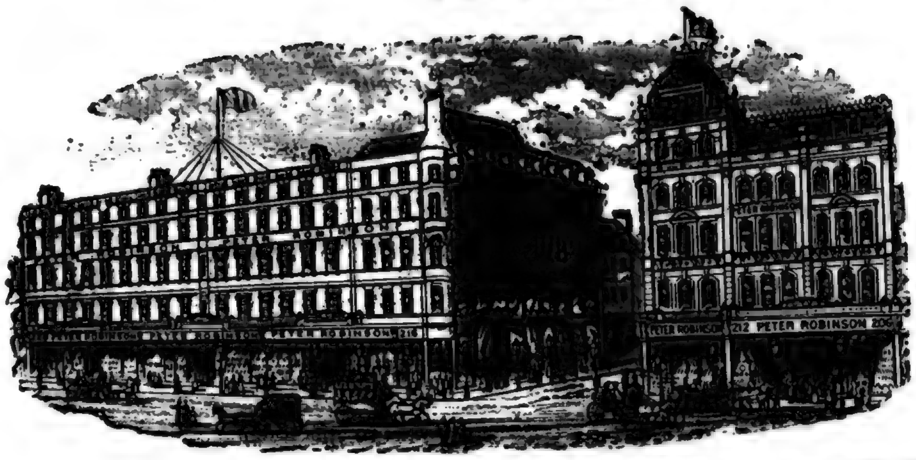

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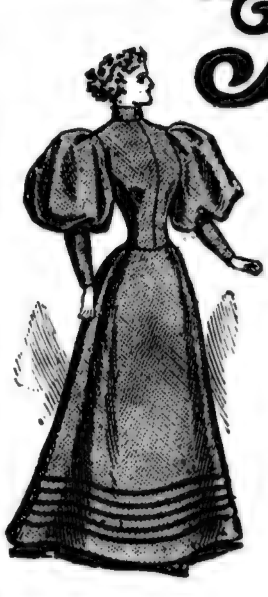

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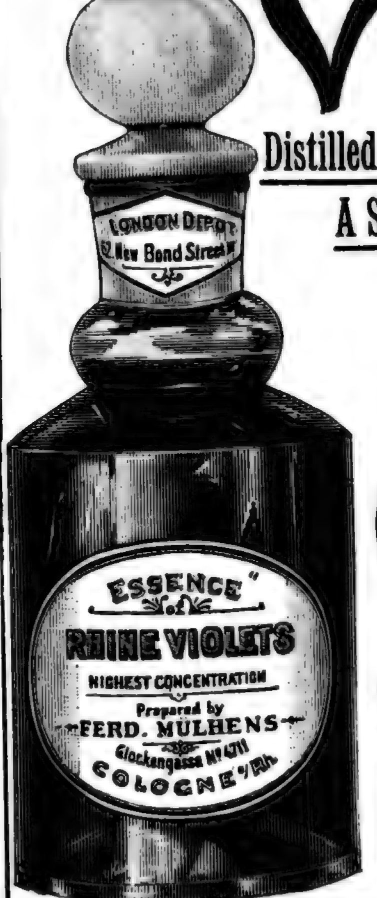

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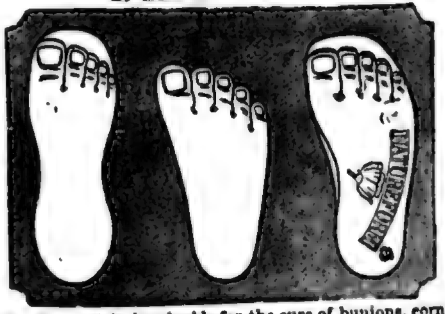

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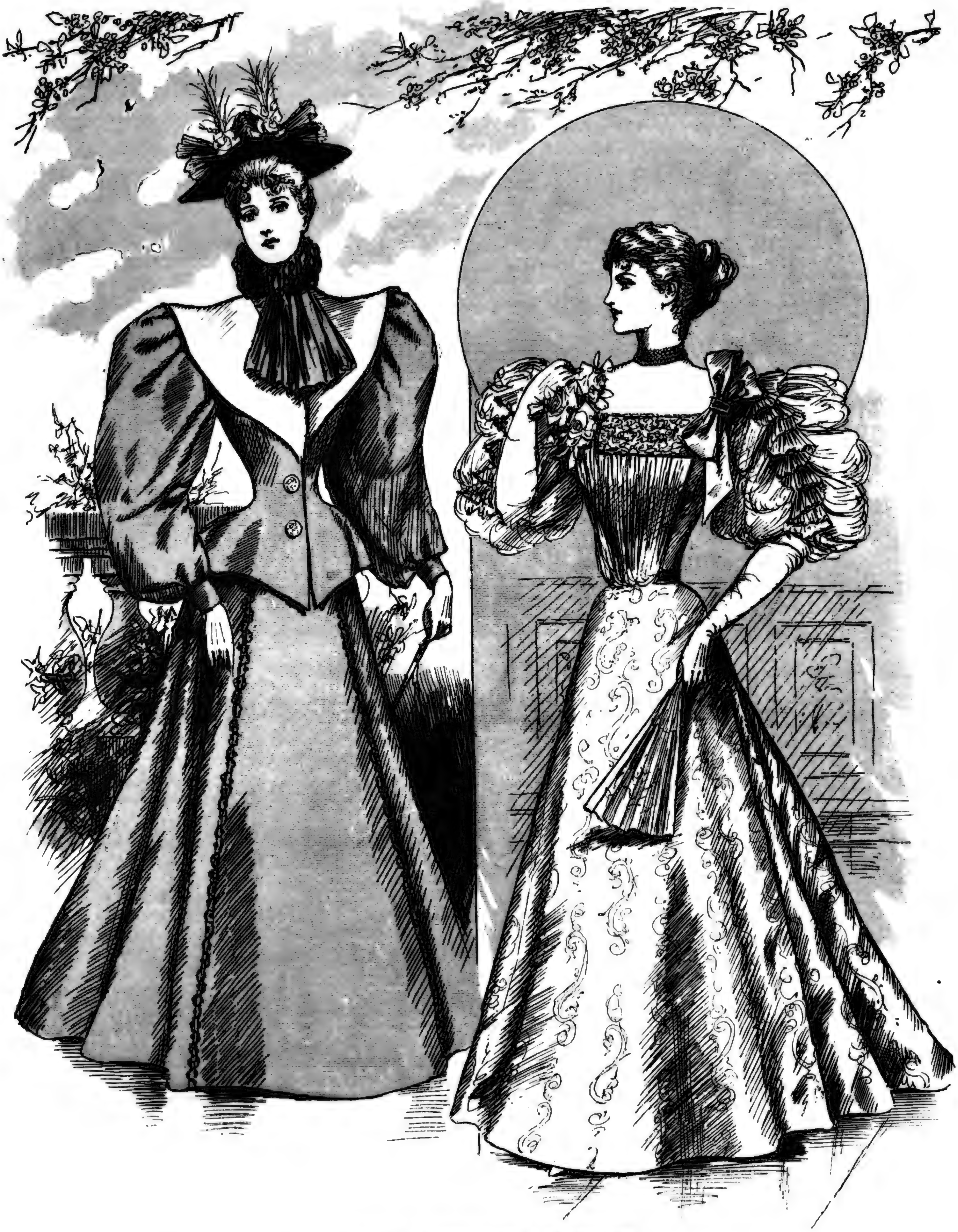

A Walking Costume and an Evening Gown.

Fig. 1. Costume of powder blue faced cloth ; bell skirt with black galon on the seams on either side of the front breadth. Short coat of the same with bishop sleeves and large revers of white cloth. Fancy steel buttons fastening the coat. Black chiffon ruche with cravat ends. Black chip hat trimmed with chiffon pleatings, pink roses and black aigrettes.

Fig. 2. Skirt of blue English brocade with a design in pink and green. Bodice of the brocade with full front of pale green chiffon over pink silk, and a band of ivory guipure across the top. Pink silk band. Sleeves of green chiffon with a coquillé pleating from shoulder to elbow. A large bow of pale blue velvet with paste buckle on the left side of the corsage, and a bunch of pink roses on the right side.

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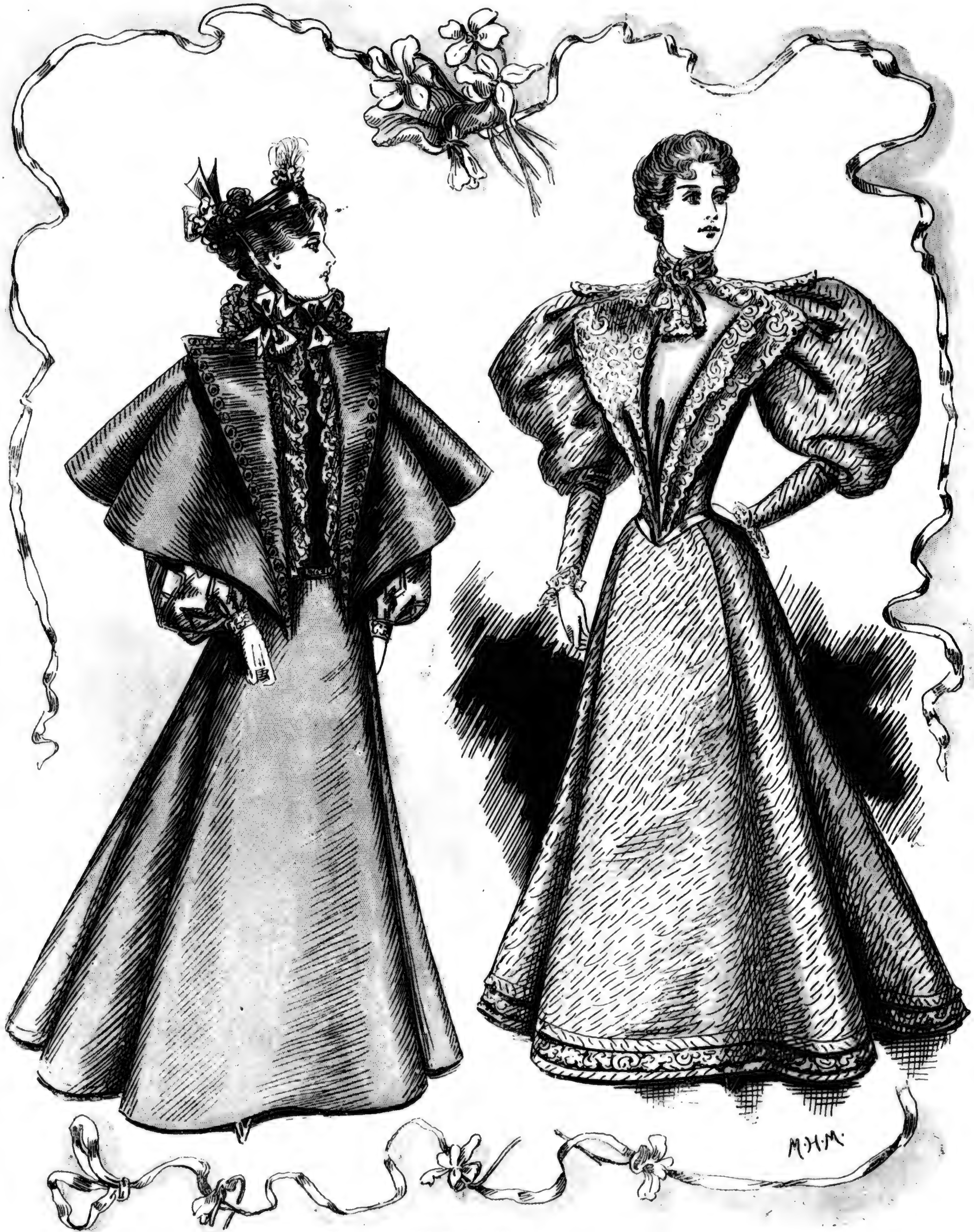

Costumes for Married Ladies.

Fig. 1. Skirt of black gros-grain with godet pleats; bodice of fancy silk in heliotrope with box-pleat of velvet down the centre of the front and trimming of écru lace on velvet. Cape of gros-grain open in front with revers edged with jet. Lace ruche at the neck, the lace continued down each side of the front. Ribbon bows at the neck. Bonnet of heliotrope velvet trimmed with ribbon to match, black feathers and pink roses.

Fig. 2. Dress of fancy crépon in blue and brown, the full skirt bordered with lace insertion on brown velvet between two bias bands of the crépon. Bodice with slight point in front ornamented with a deep collar and revers of lace over velvet, and single revers of blue silk. Blue ribbon at the waist. Lace collar and cravat end, and lace at the wrists.

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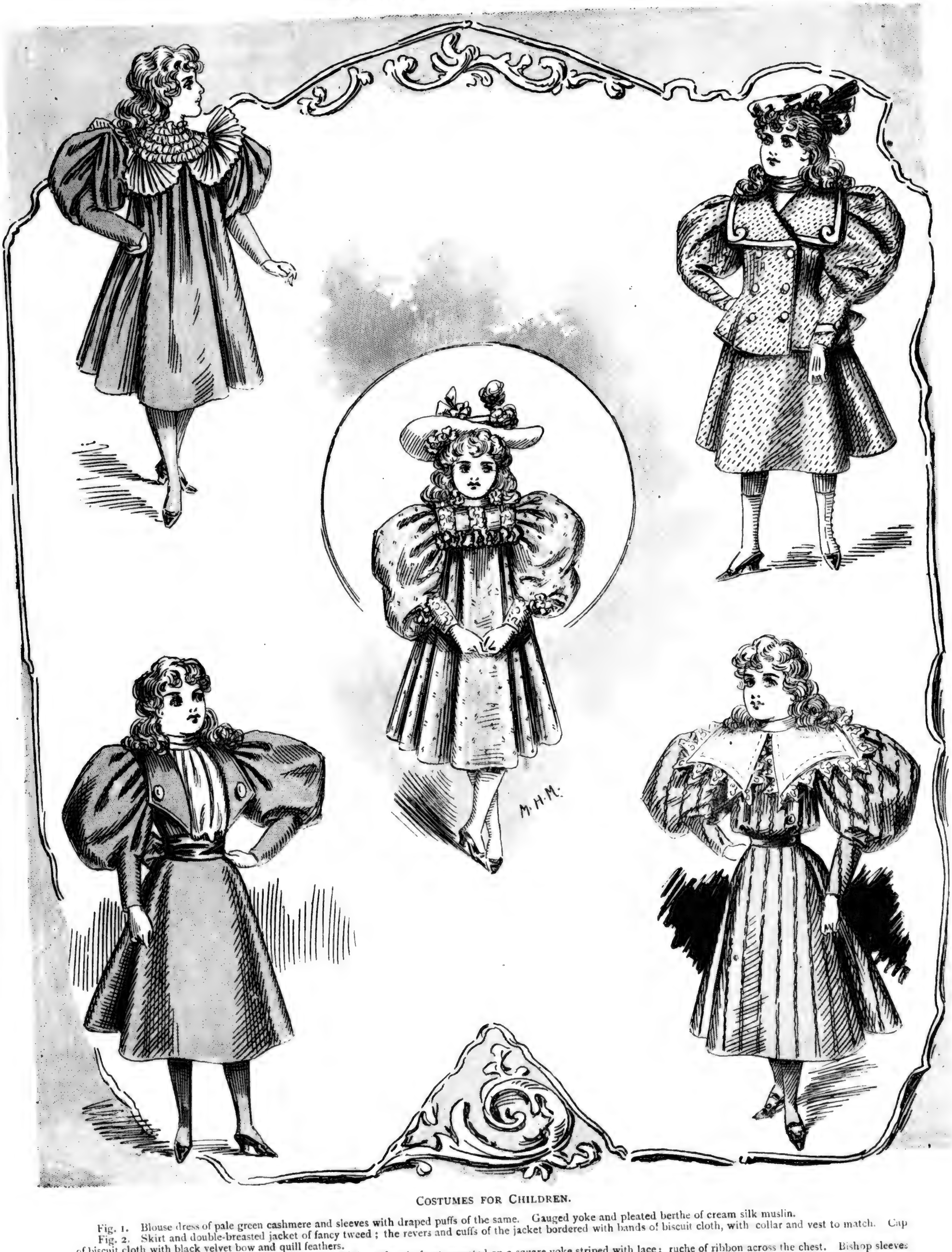

COSTUMES FOR CHILDREN.

Fig. 1. Blouse dress of pale green cashmere and sleeves with draped puffs of the same. Gauged yoke and pleated berthe of cream silk muslin.

Fig. 2. Skirt and double-breasted jacket of fancy tweed ; the revers and cuffs of the jacket bordered with bands of biscuit cloth, with collar and vest to match. Cap of biscuit cloth with black velvet bow and quill feathers.

Fig. 3. Pleated blouse frock of spotted veiling with box-pleat in front mounted on a square yoke striped with lace ; ruche of ribbon across the chest. Bishop sleeves with lace cuffs and ribbon rosettes, and rosettes on the collar. White straw hat trimmed with ribbon and feathers.

Fig. 4. Skirt and jacket of navy blue serge with large buttons on the revers. Skirt and collar of pale blue silk. Draped band and bows of dark blue velvet.

Fig. 5. Dress of fancy striped woollen ; plain skirt and blouse fastened on one side and hanging over the velvet belt. Deep collar of lawn edged, with lace.

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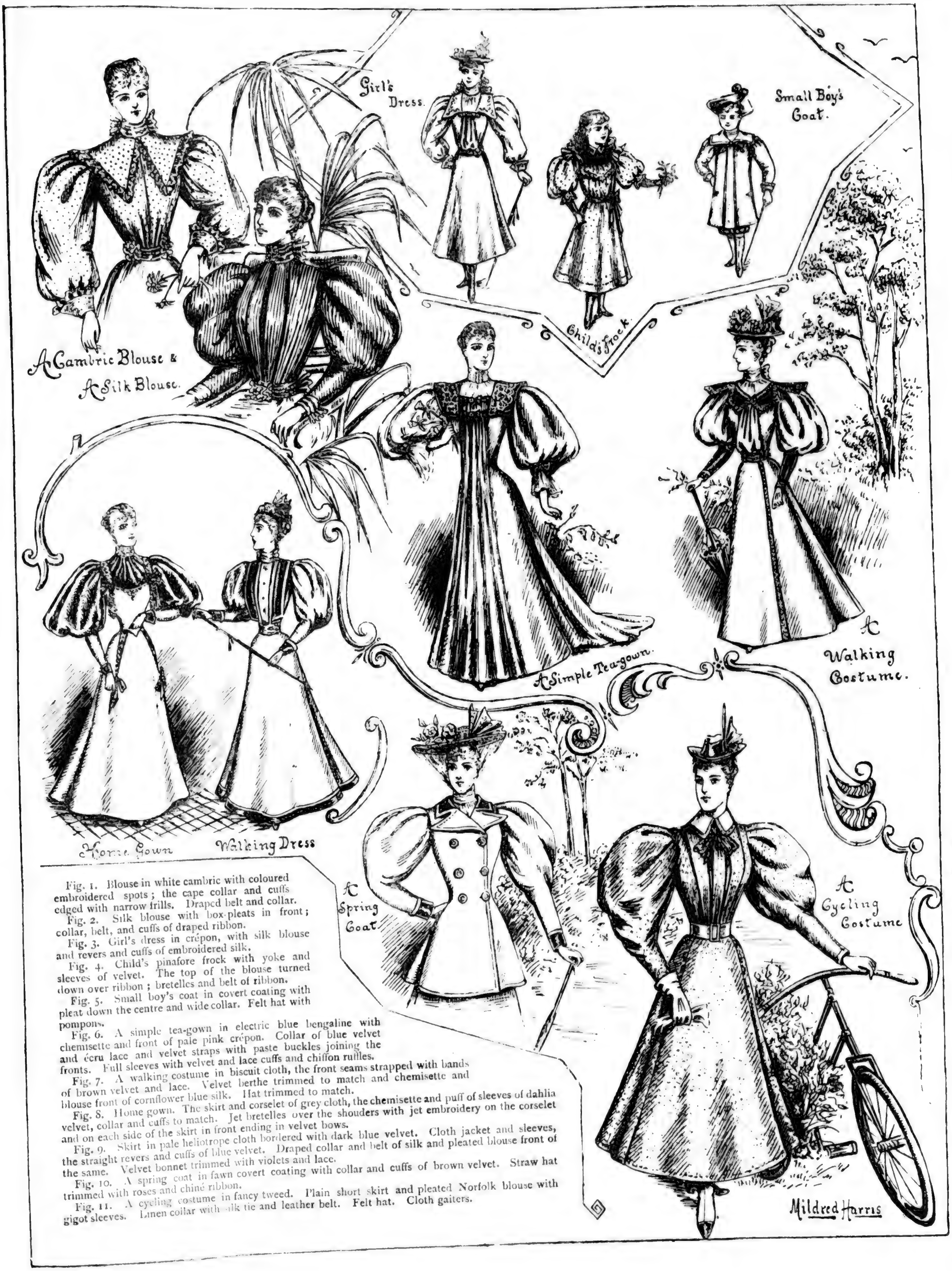


Fig. 1. Blouse in white cambric with coloured embroidered spots; the cape collar and cuffs edged with narrow frills. Draped belt and collar.

Fig. 2. Silk blouse with box-pleats in front; collar, belt, and cuffs of draped ribbon.

Fig. 3. Girl's dress in crépon, with silk blouse and revers and cuffs of embroidered silk.

Fig. 4. Child's pinafore frock with yoke and sleeves of velvet. The top of the blouse turned down over ribbon; bretelles and belt of ribbon.

Fig. 5. Small boy's coat in covert coating with pleat down the centre and wide collar. Felt hat with pompons.

Fig. 6. A simple tea-gown in electric blue bengaline with chemisette and front of pale pink crépon. Collar of blue velvet and écru lace and velvet straps with paste buckles joining the fronts. Full sleeves with velvet and lace cuffs and chiffon ruffles.

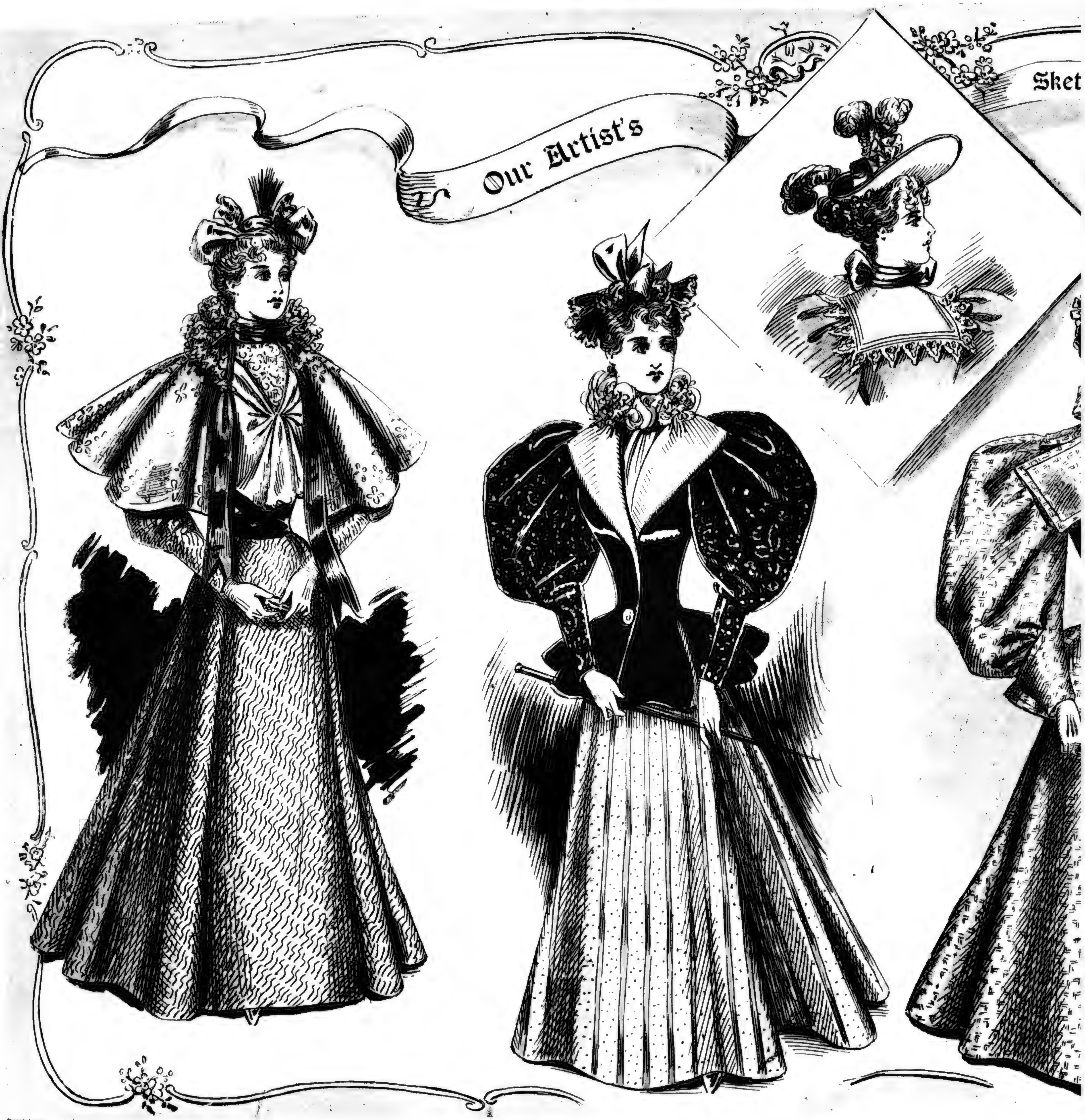
Fig. 7. A walking costume in biscuit cloth, the front seams strapped with bands of brown velvet and lace. Velvet berthe trimmed to match and chemisette and blouse front of cornflower blue silk. Hat trimmed to match.

Fig. 8. Home gown. The skirt and corselet of grey cloth, the chemisette and puff of sleeves of dahlia velvet, collar and cuffs to match. Jet bretelles over the shouders with jet embroidery on the corselet and on each side of the skirt in front ending in velvet bows.

Fig. 9. Skirt in pale heliotrope cloth bordered with dark blue velvet. Cloth jacket and sleeves, the straight revers and cuffs of blue velvet. Draped collar and belt of silk and pleated blouse front of the same. Velvet bonnet trimmed with violets and lace.

Fig. 10. A spring coat in fawn covert coating with collar and cuffs of brown velvet. Straw hat trimmed with roses and chiné ribbon.

Fig. 11. A cycling costume in fancy tweed. Plain short skirt and pleated Norfolk blouse with gigot sleeves. Linen collar with silk tie and leather belt. Felt hat. Cloth gaiters.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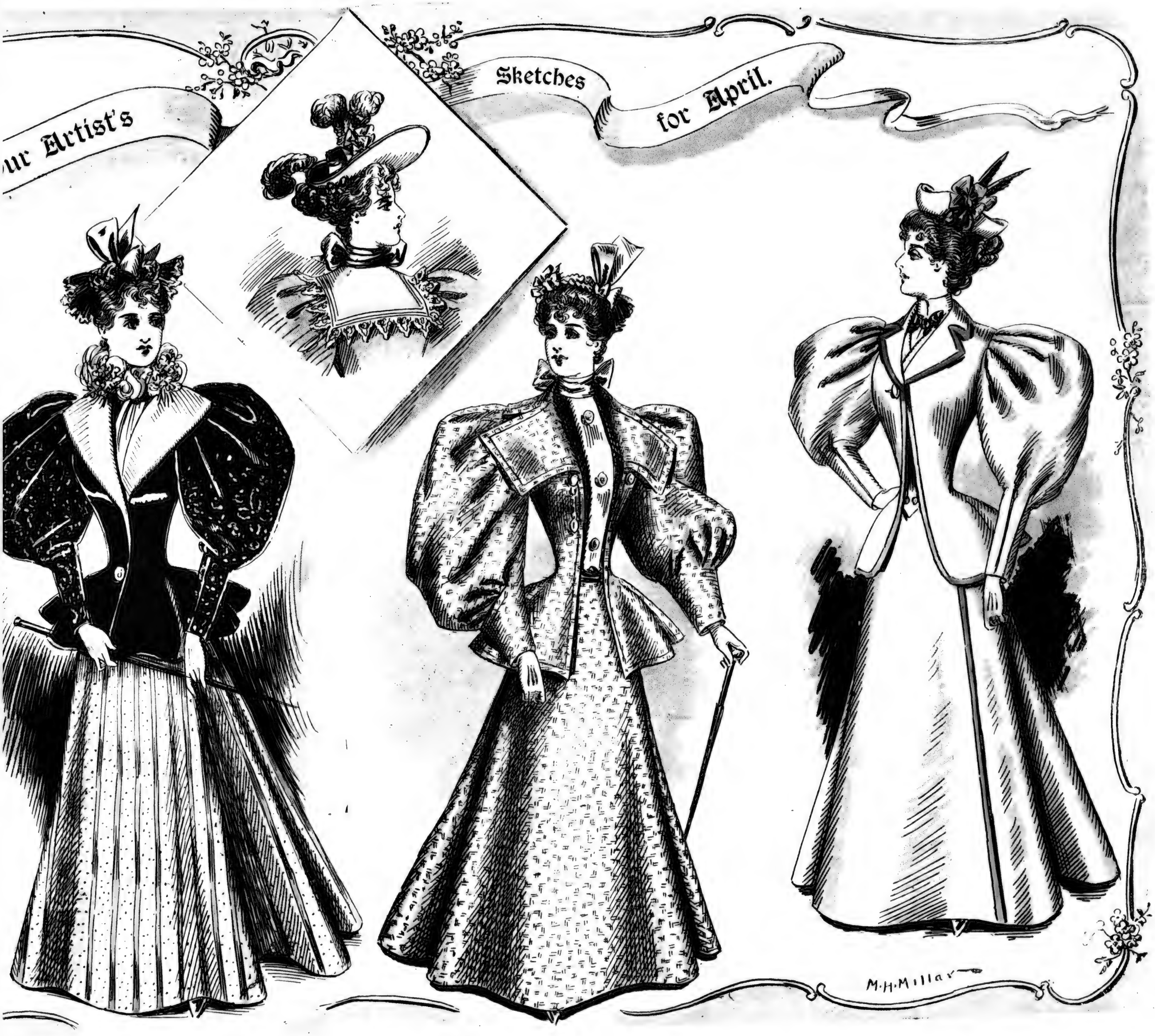
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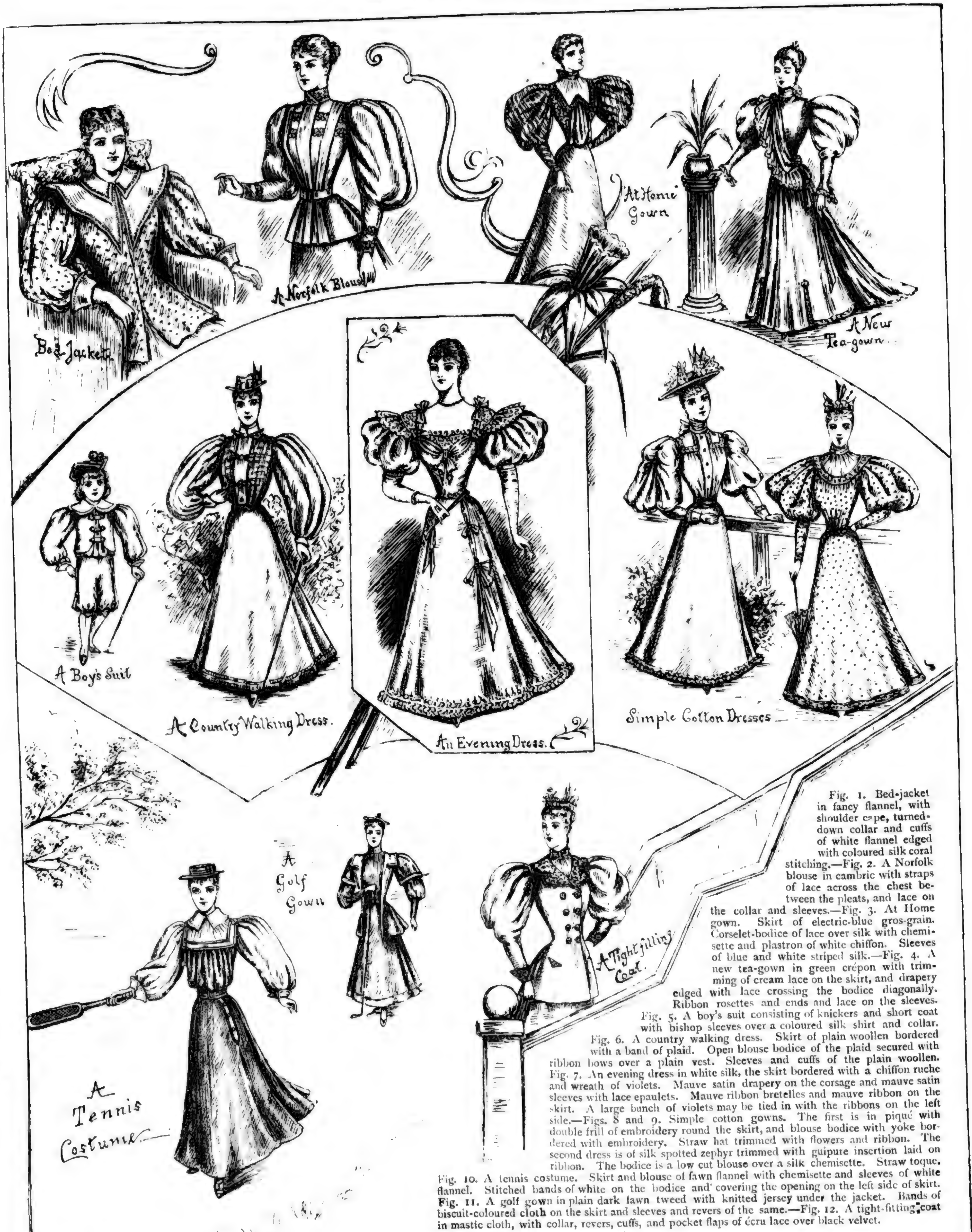

Fig. 1. Bed-jacket in fancy flannel, with shoulder cape, turned-down collar and cuffs of white flannel edged with coloured silk coral stitching.—Fig. 2. A Norfolk blouse in cambric with straps of lace across the chest between the pleats, and lace on the collar and sleeves.—Fig. 3. At Home gown. Skirt of electric-blue gros-grain. Corselet-bodice of lace over silk with chemisette and plastron of white chiffon. Sleeves of blue and white striped silk.—Fig. 4. A new tea-gown in green crépon with trimming of cream lace on the skirt, and drapery edged with lace crossing the bodice diagonally. Ribbon rosettes and ends and lace on the sleeves. Fig. 5. A boy's suit consisting of knickers and short coat with bishop sleeves over a coloured silk shirt and collar. Fig. 6. A country walking dress. Skirt of plain woollen bordered with a band of plaid. Open blouse bodice of the plaid secured with ribbon bows over a plain vest. Sleeves and cuffs of the plain woollen. Fig. 7. An evening dress in white silk, the skirt bordered with a chiffon ruche and wreath of violets. Mauve satin drapery on the corsage and mauve satin sleeves with lace epaulets. Mauve ribbon bretelles and mauve ribbon on the skirt. A large bunch of violets may be tied in with the ribbons on the left side.—Figs. 8 and 9. Simple cotton gowns. The first is in piqué with double frill of embroidery round the skirt, and blouse bodice with yoke bordered with embroidery. Straw hat trimmed with flowers and ribbon. The second dress is of silk spotted zephyr trimmed with guipure insertion laid on ribbon. The bodice is a low cut blouse over a silk chemisette. Straw toque. Fig. 10. A tennis costume. Skirt and blouse of fawn flannel with chemisette and sleeves of white flannel. Stitched bands of white on the bodice and covering the opening on the left side of skirt. Fig. 11. A golf gown in plain dark fawn tweed with knitted jersey under the jacket. Bands of biscuit-coloured cloth on the skirt and sleeves and revers of the same.—Fig. 12. A tight-fitting coat in mastic cloth, with collar, revers, cuffs, and pocket flaps of écru lace over black velvet.

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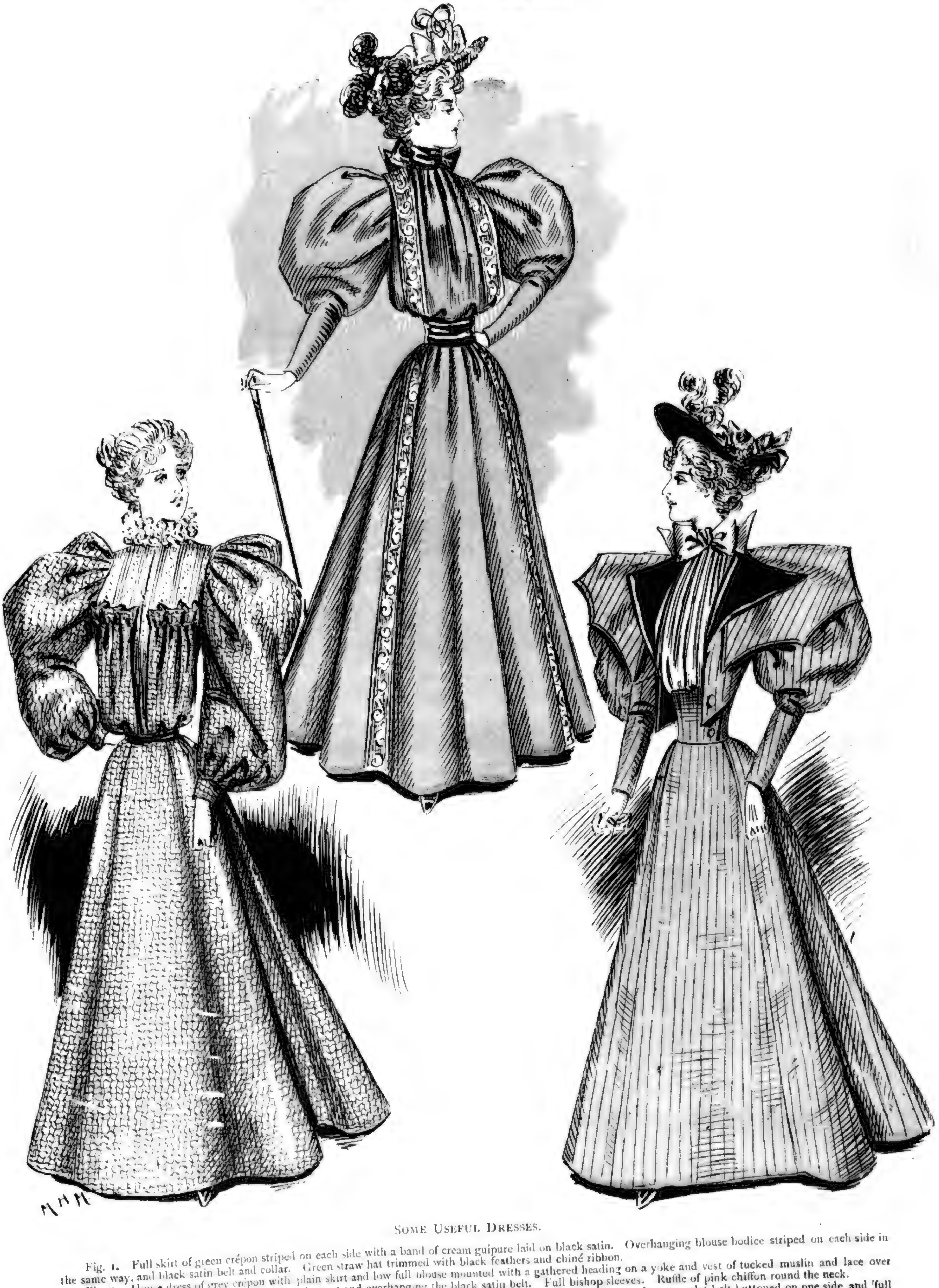

SOME USEFUL DRESSES.

Fig. 1. Full skirt of green crépon striped on each side with a band of cream guipure laid on black satin. Overhanging blouse bodice striped on each side in the same way, and black satin belt and collar. Green straw hat trimmed with black feathers and chiné ribbon.

Fig. 2. House dress of grey crépon with plain skirt and low full blouse mounted with a gathered heading on a yoke and vest of tucked muslin and lace over pink silk, the fronts of the blouse open to show the vest and overhanging the black satin belt. Full bishop sleeves. Ruffle of pink chiffon round the neck.

Fig. 3. Costume of striped tweed; bell skirt, and bodice with a plain back and pointed jacket fronts over a deep corselet belt buttoned on one side and full shirt front. Cape collar round the shoulders and pointed revers of velvet. Ribbon collar with bow in front. Chip hat trimmed with ribbon and feathers.

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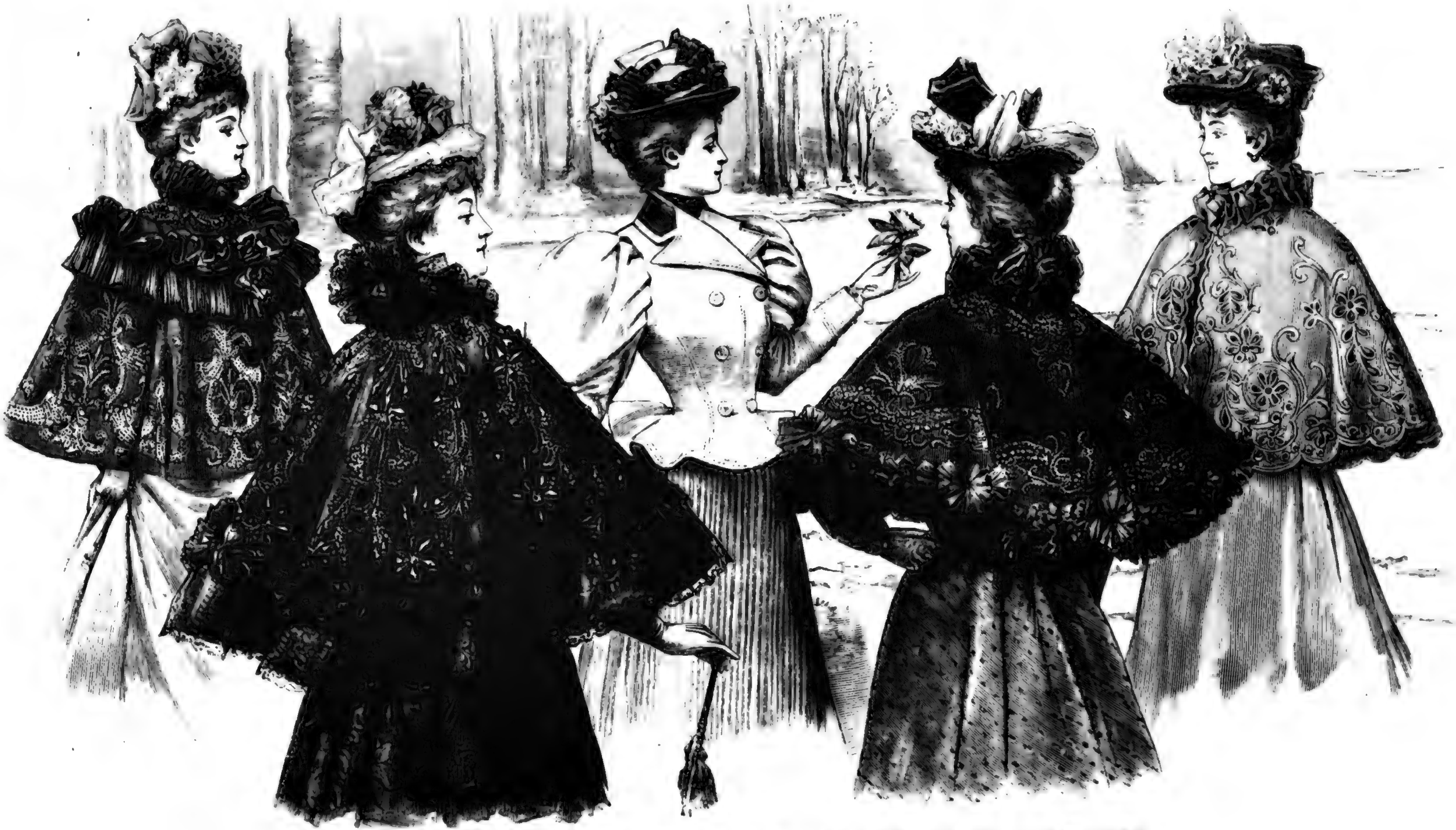
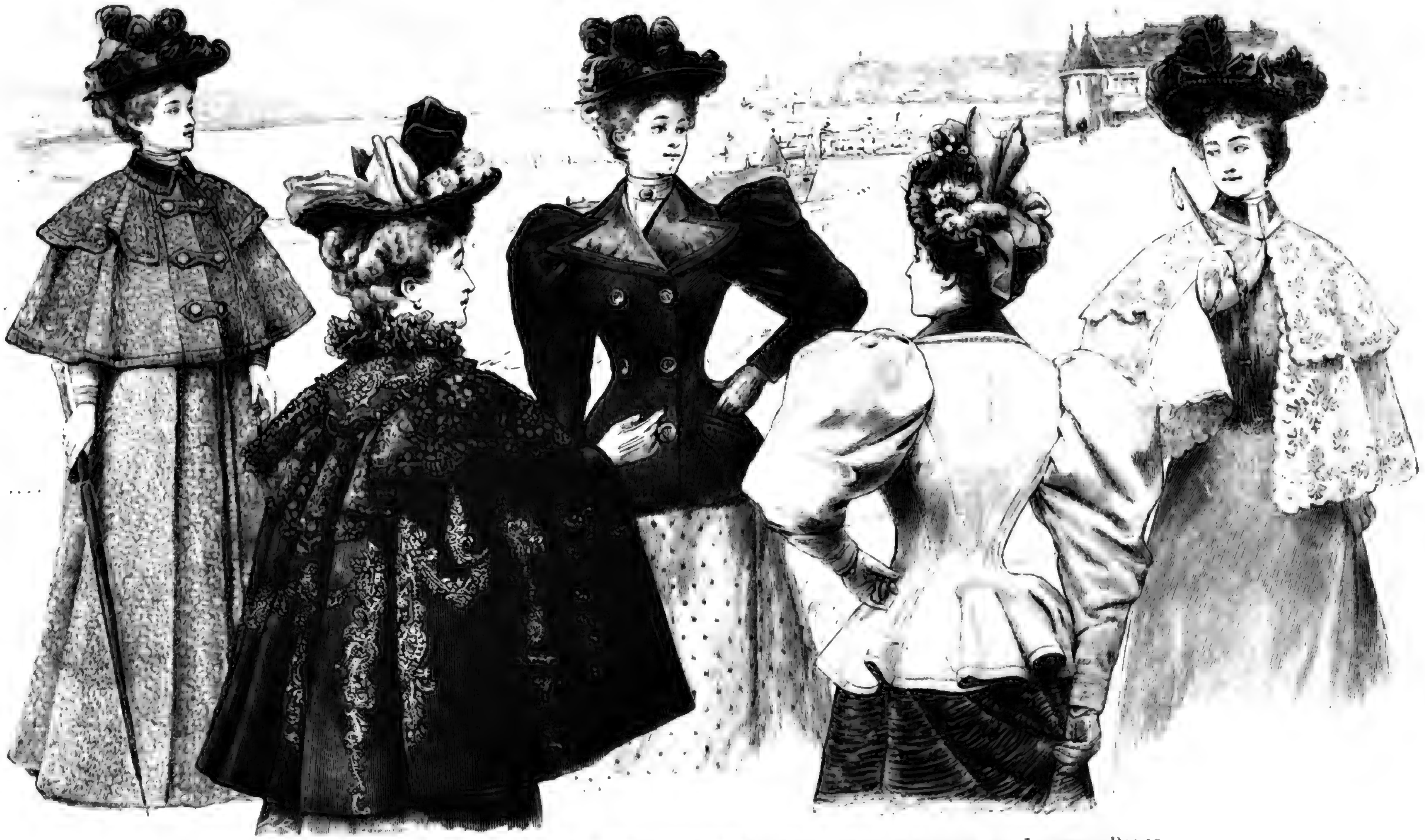


Stylish Capes and Jacket: Models from Les Grands Magasins du Louvre, Paris.



New Spring Jackets and Mantles: Models from Les Grands Magasins du Louvre, Paris.

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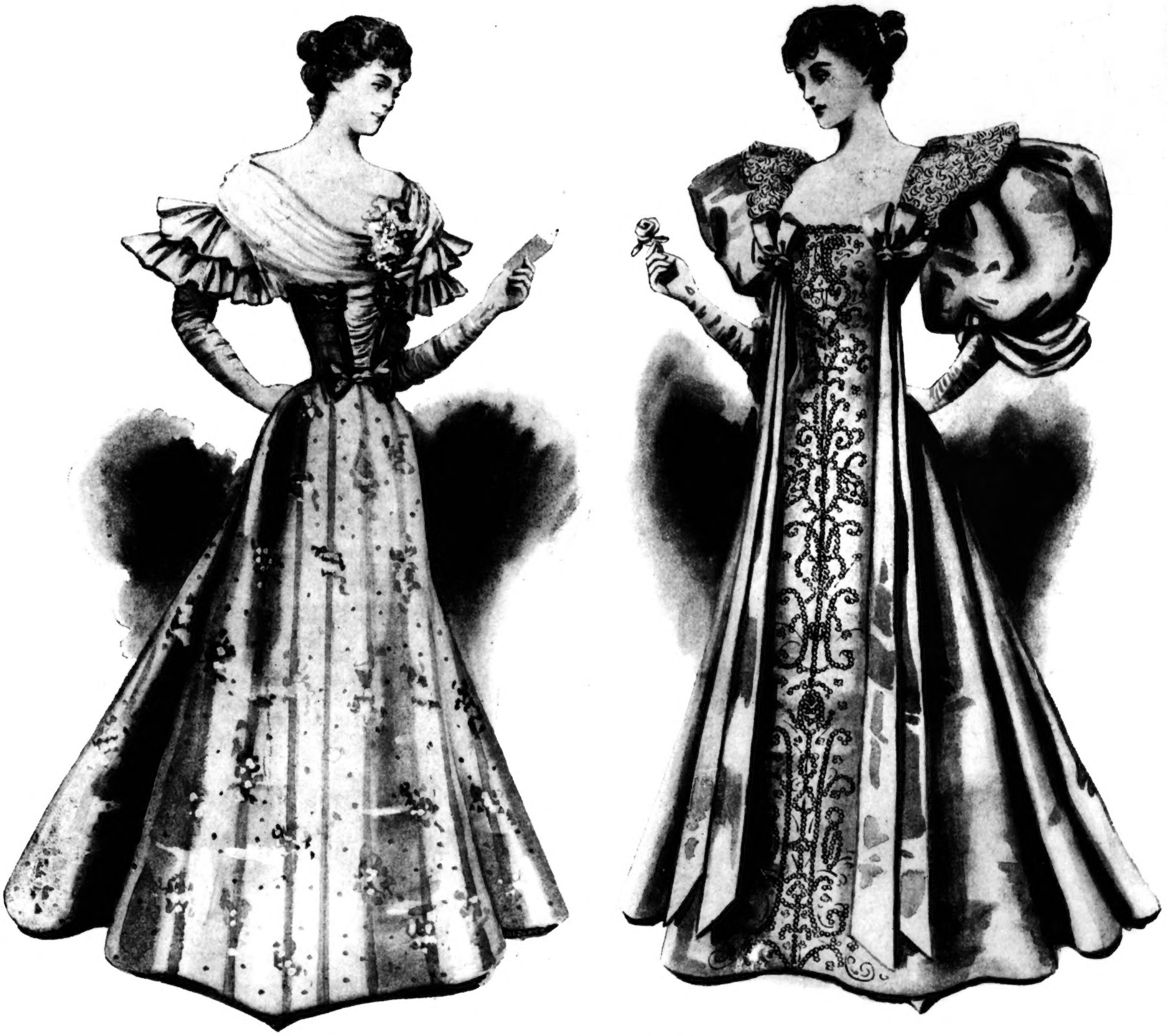
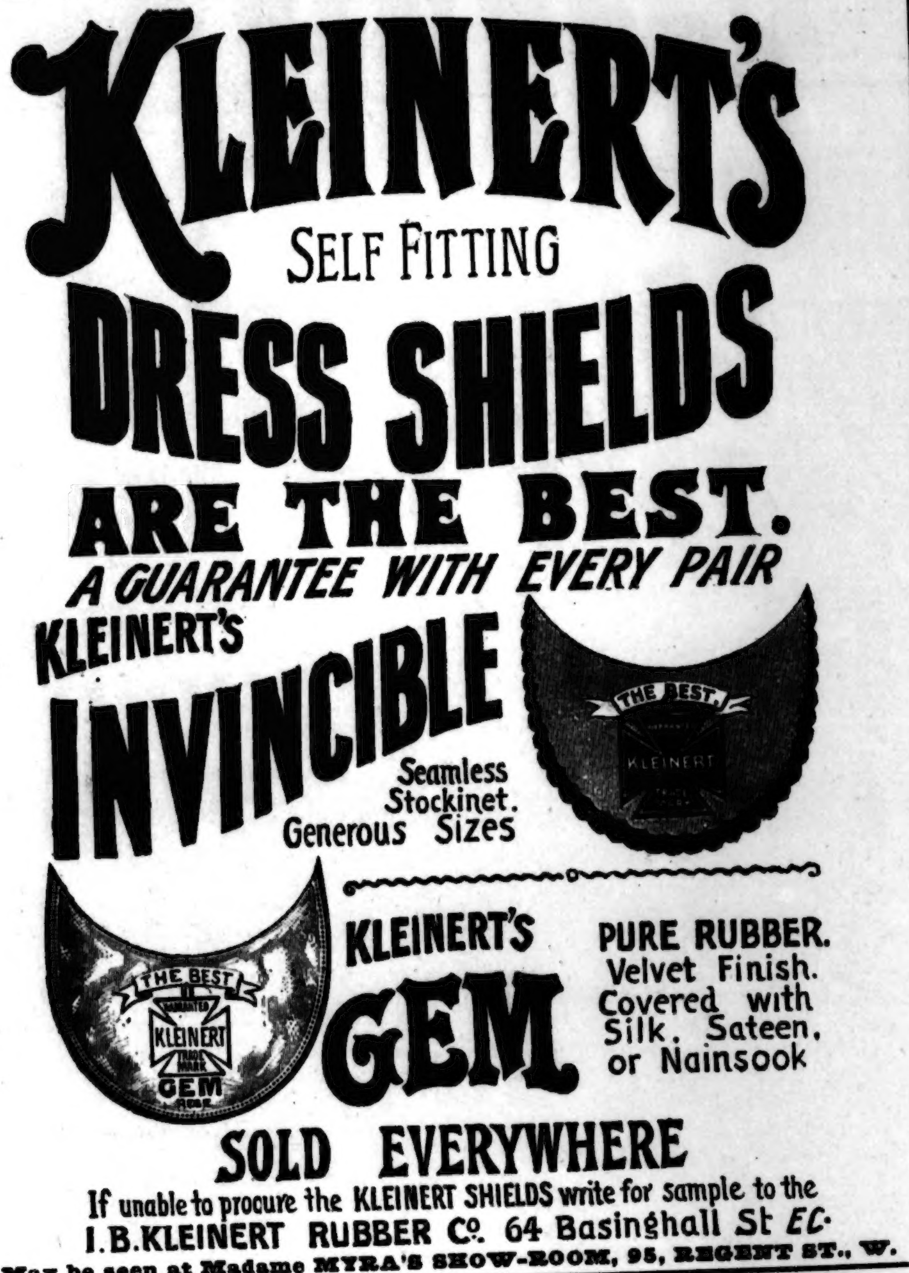


TWO STYLISH EVENING DRESSES.

Fig. 1. Skirt and bodice of striped broché silk in grey, green, and pink. The bodice open in front over a full plastron of grey chiffon; drapery of the same round the shoulders and frilled 1830 sleeves of the grey chiffon. Straps and bows of dark green velvet framing the opening of the bodice and pink flowers on the left side.

Fig. 2. White satin princess dress, the front embroidered in silver and sequins, with bows and long floating ends of white ribbon flowered with tiny flowers and traced with silver sequins falling from each side of the chest. Puffed sleeves of satin with epaulets embroidered in silver and sequins to match the front.



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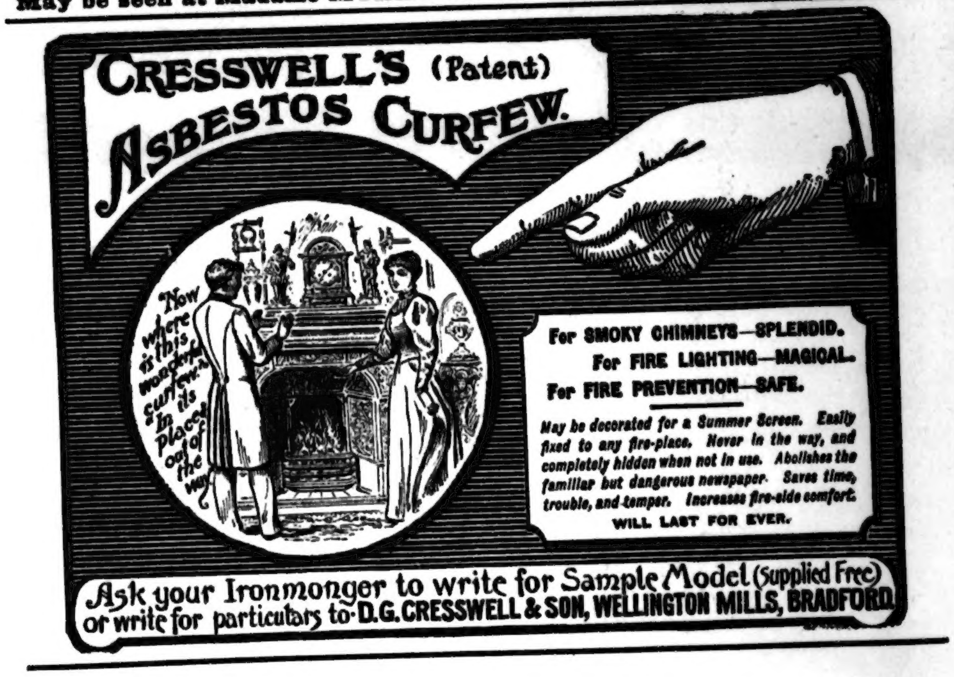
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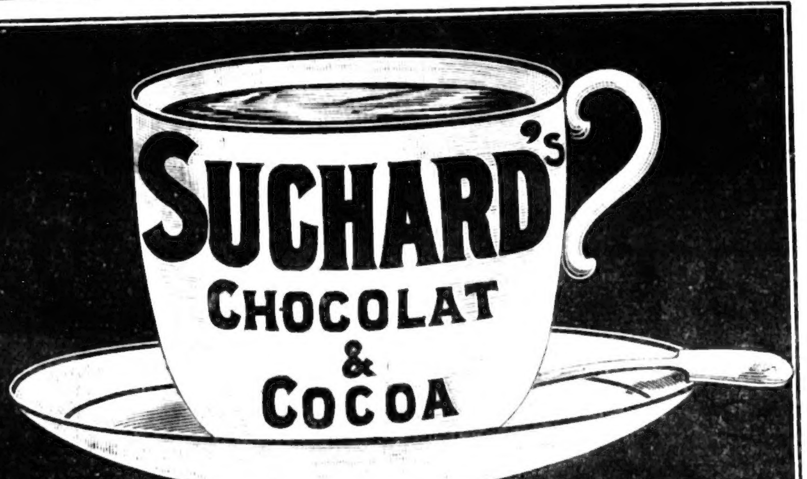

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